THE HUNDRED SIGHTS OF PARIS

LAROUSSE PARIS

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The Red circles show the most important views of Paris; the numbers refer to the pages where these views are represented
Scale
0 500 1000 M
CLICHY
COURBEVOIE
LEVALLOIS-PERRET
NEUILLY
SURESNES
BOIS DE BOULOGNE
Allée de Pré Catelan
Madrid
JARDIN D'ACCLIMATATION
Longchamp
LONGCHAMP
CHAMP DE COURSES D'AUTEUIL
BOULOGNE
ST CLOUD
BILLANCOURT
SÈVRES
ISSY
VANVES
MALAKOFF
MONTROUGE
Champ de Manœuvres
Vélodrome
Parc des Princes
Pte Dauphine
Pte Maillot
Pte de Passy
Pte de la Muette
Pte d'Auteuil
Pte de St Cloud
Pte de Sèvres
Pte de Versailles
Pte de Vanves
Pte de Châtillon
Pte d'Asnières
Pte de Courcelles
Pte de Champerret
Pte des Ternes
Porte de Clichy
Neuilly Maillot
Av. du Bois de Boulogne
Av. de la Gde Armée
Pl. de l'Étoile
Champs-Élysées
Av. du Prés. Wilson
Av. du Bd. Bd. Boulogne
Av. de Versailles
Av. de la Reine
Av. Ed. Vaillant
Pont d'Issy
Pont de Grenelle
Pont de Bir-Hakeim
Pont de Passy
Pont de la Concorde
Pont Alexandre III
Pont de l'Alma
Pont de Solférino
Pont de la Cgde Jatte
Pont de Puteaux
Pont de Neuilly
Pont de Courbevoie
Pont de Clichy
Pont de Levallois
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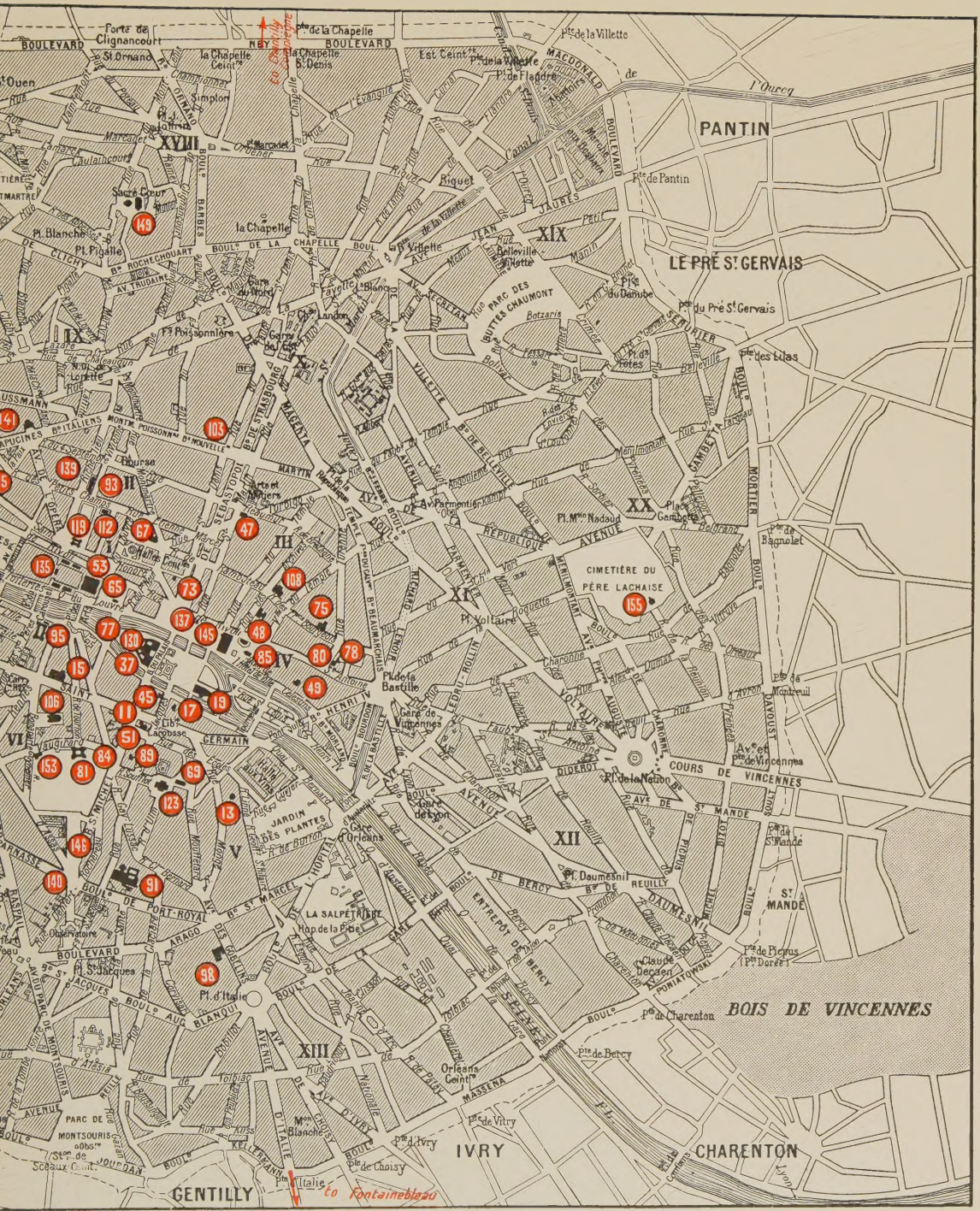
Pont de Boulogne
Pont de Sèvres
Pont de Billancourt
Pont de Garibaldi
Pont de Javel


PANTIN
LE PRÉ ST GERVAIS
BOIS DE VINCENNES
CHARENTON
IVRY
GENTILLY
to Fontainebleau
to Chantilly & Senlis
CIMETIÈRE DU PÈRE LACHAISE
Gare de Lyon
Gare d'Orléans
Gare de Vincennes
Gare du Nord
Gare de l'Est
Gare St Lazare
Gare Montparnasse
Gare des Batignolles
Orléans Ceint.
Est Ceint.
Nord Ceint.
Ouest Ceint.
Sud Ceint.
Bourse
Hôtel de Ville
Arts et Métiers
Sacré Cœur
Observatoire
Hop. de la Pitié
LA SALPÊTRIÈRE
Mon. Blanche
Mairie du XVIIIe
Mairie du XIXe
Mairie du XXe
Mairie du XIIIe
Mairie du XIVe
Mairie du XVe
Mairie du XIIe
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Mairie du XVIIe
Mairie du XVIe

THE HUNDRED SIGHTS OF PARIS

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ONE DOUBLE PAGE MAP,
130 PHOTOPRINTS,
SELECTED AND ANNOTATED
BY ROBERT BONFILS

LAROUSSE, 13-17, rue Montparnasse, PARIS

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POINT OF THE CITÉ WITH THE PONT-NEUF AND THE PONT DES ARTS. *Cl. Neurdein.*

THE BEAUTY OF PARIS

« Paris took possession of my heart even when I was a child, and herein I have fared as I have in all things of high excellence; the more I have since seen of other lovely cities, the more doth the loveliness of this one sway and win my affection. I love her for her own sake, and more in her simple being than charged with foreign splendour. I love her tenderly : yea, her very flecks and flaws. I owe my name of Frenchman solely to this great city : great by virtue of her inhabitants and the beauty of her site, but chiefly great and incomparable by reason of the variety and diversity of her amenities : the glory of France and one of the world's most noble ornaments. »

MONTAIGNE, *Essays*, III, IX.

PARIS, universally beloved as a spring of generous thoughts, universally known as a workshop of objects matchless in beauty, calls up by the mere witchery of her name the vision of a rich spiritual treasury, of an immense casket wherein are enshrined the noblest dreams of art, the rarest fruits of human labour. Paris makes upon all who have visited her, whether as tourists or pilgrims, an ineffaceable impression. In her the former ever find all the charm of variety, the latter enjoy the lessons taught by Science and Beauty : all alike in this favoured spot lament the swift flight of time.

Paris owes her fascination both to her past and to her present, to her handicraftsmen, to her scholars and her artists. The country visitor and the foreigner, as soon as they set foot in the capital, fall under her spell, absorb her memories, are quickened by the atmosphere they breathe. She is the city of light and life ; sister-hearted, accessible to all. After Athens and Rome it is Paris, which for centuries has been moulding the mind of man. « Paris, said Victor Hugo truly, labours for the whole human commonwealth. »

It is indeed rare to find in one place and at one time such a manifestation of high impulses, intellect, and achievement. The fact is that the population of Paris, slowly growing through the ages, is a mighty worker, athirst for novelty and progress, eager to know, interested in every new idea, whatever be its source. So the aspect of this wonderful city is completed by the Parisian, her child, an artist from his birth. It is doubtless in gratitude for this gift that he remains so firmly attached to her and pays her steady, filial homage. His heart beats in tune with hers ; his ardour kindles at a question of urban policy ; he suffers when one single memorial of her history is removed ; he stands in joyful contemplation of her beauties. He knows that by

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steady and growing application to his daily task, he fosters the fame of his city in the eyes of the world.

Thus besides her genius and her dazzling vesture Paris can provide yet other grounds for admiration. If her trade and industry display all this vitality, it is because they give the Parisians the opportunity of exhibiting their time-honoured devotion to elegance, grace, and good workmanship.

But the Parisian is not only a man of taste (as is further proved by the refined dress and appearance of his mate), he is also kindly, cordial, desirous to please. His proverbial good temper enables him to support the stubborn labour of a life made up of many silent sacrifices.

In order to understand and know him, you must follow him into his home, that pleasant, honourable home, so unfamiliar to the foreigner. It is there in the family circle that, his day's work done, the virtues of the race to which he belongs find full play.

Such is the spirit of Paris, learned and artistic, diligent and gay, lovely and serious, mocking and generous, subtle and light, bringing the creative idea to birth by the agency of friendly competition.

By way of complement to the spirit of Paris, and blending with it, a humid and changeable sky broods over the city and sheds a delicate and tender light which throws into bolder relief the exquisite detail of its countless treasures, sculpture chased like jewelry, golden spires, venerable steeples, glittering domes, magnificent palaces gardens bright with flowers, which line the picturesque banks of the peaceful, silvery *Grande Canale* whose name is here the Seine.

The mysterious fascination of Paris still, — nay, more than ever, depends on its history, which enshrines the memories of historical facts, not of a nation only, but of the whole world. Born in the island of the *Cité*, Paris at first was merely Lutetia. But it soon broke its shell and escaped on to the opposite banks.

Those were the days of the Roman colony. As the chief city of Gaul, threatened in 451 by Attila, it was delivered by Sainte Geneviève, who checked the Hunnish leader under its very walls; anon the capital of Clovis's kingdom (508), it turned monastic with the Carlovingians ; the abbey Church of Saint-Germain-des-Prés stands as a witness to that era. In the IXth century, it repels the invasion of the Norman pirates and the defenders of the Petit-Pont write a heroic page of history. From year to year, its fleet of ships goes on growing; it now becomes the object of its pride and figures on its coat of arms.

As early as the XIIth century, Paris takes her rank in the intellectual movement of the Middle Ages. The *bourgeoisie*, as yet in its infancy, goes and sits at the feet of Abailard. Latin is the language spoken everywhere, from college to tavern, in the University district. In 1163, Notre-Dame sprang from the ground, and soon after Philip-Augustus (1180-1223) built the earlier Louvre, where French national history was to be enacted. This king paved the town and protected it with moat and wall. He allowed the citizens to discuss matters municipal around the Market pillar.

The noble figure of Saint Louis commands and illumines the XIIIth century (1226-1270). This good king founded the Sorbonne and built the Sainte-

THE ISLAND OF THE CITÉ SEEN FROM AN AEROPLANE. *Cl. C^ie Aérienne française.*

Chapelle. During the Hundred Years' War the Provost of the Merchants, Etienne Marcel, levied an army recruited from among the people to defend the privileges so dearly bought by the Parisians. The first library, the embryo of the present *Bibliothèque Nationale*, was organised in the Louvre by the wise and studious Charles V.

When the city fell into the hands of the English, Joan of Arc was not fortunate enough to deliver it ; she fell wounded before the Porte Saint-Honoré (1429), but her sacrifice freed the country where, for the first time, a national union was established ; Paris is now indeed the capital of the Kingdom.

Printing became known in France only some thirty years after its invention, and a press was officially installed in the University in 1470 by Louis XI.

The capital then became, according to the evidence ot three German printers, Ulrich Gering, Michel Friburger and Martin Kranz, the *Ville Lumière*. At the Renaissance, Paris was the place where all the roads of Europe met. Numerous artists and scholars were invited to the court of Francis I (1515-1547). The earlier Louvre was now pulled down, and a palace replaced the castle.

If the religious wars and the massacre of Saint Bartholomew (1572) plunged the city into mourning, King Henry IV soon brought back prosperity. In his reign France ploughed the ground, and sold her goods. Paris grew and built the Place des Vosges, the Louvre, the Pont-Neuf.

Louis XIII (1610-1643), Louis XIV (1643-1715), the Patron of Letters and Arts, which all glorify him, made the metropolis more sumptuous still. This is the date of the Luxembourg, the Palais-Royal, the Invalides, the Place Vendôme, the Champs-Elysées. Paris is now the rendez-vous of all who follow light and learning. Among its inhabitants are men like Descartes, Corneille, Racine, Molière, La Fontaine, Boileau, Pascal, La Bruyère, etc.

During the whole XVIIIth century, Paris sheds her splendid light all over Europe. Its art is welcomed in all the great foreign capitals ; the Place de la Concorde is laid out, the Pantheon erected. The *bourgeoisie* grows rich, holds a more and more prominent place in political affairs and builds luxurious hotels, furnished in exquisite taste. The Salons begin their contests of wit, and the ideas which are to be the leading principles of the new Society are formed by Montesquieu, Voltaire, J.-J. Rousseau, Diderot, d'Alembert, Buffon, Turgot and Beaumarchais. All Europe hearkens to what Paris has to say.

The end of the century witnessed the expected crisis. The Revolution, which Louis XVI (1774-1793) had been unable to conjure, broke out; and the metropolis played a considerable part in it. The Bastille was stormed and overthrown, the civic festivities were replaced, on the Place de la Concorde, by a hecatombe of three thousand heads, among which the king's.

When the tempest was over and calm restored, Napoleon (1804-1814) enlarged Paris, endowed it with wide and magnificent avenues, made it for a while the metropolis of Europe.

In 1827, Gœthe wrote as follows : « Imagine this universal town where every step taken on a bridge or in a square recalls a glorious past ; where at the corner of every street, a fragment of history was wrought. And yet do not imagine it to be a narrow-minded, colourless age, but the Paris of

the XIX[th] century, in which for three generations of men, such beings as Molière, Voltaire, Diderot and their peers have launched an abundance of ideas which can nowhere else on earth be found thus present together. Then you will understand how it is that Ampère, growing up amidst all this wealth, may already come to something by four and twenty. »

During the whole XIX[th] century, we shall find the great city championing all generous ideals and always ready to serve the cause of Liberty. It will summon the nations to the brilliant and peaceful contests of the Universal Exhibitions of 1867, 1878, 1889, 1900. The Parisian population was the admiration of the world during the terrible siege of 1870-1871. We all know what courage she showed during the bombardments of 1918.

To day the city continues to grow in size and beauty. Modern buildings in novel materials, such as the great shops, or the remarkable playhouse of the Champs-Elysées, add to the comfort and the pleasantness of life.

Thus does Paris manifest her soul, reveal the secrets of every stone, of every street, to the attentive visitor. In this city the western world has deposited the most abundant treasure, the finest specimens of every style are to be found in it, from the XII[th] to the XIX[th] century.

With its sixty churches, its thirty art Galleries and Museums, its libraries, its national and town buildings, its cemeteries which are so many homes of statuary, its gardens and numberless hotels, ancient or modern, its private collections, exhibitions, theatres, the intensity of its life, its wit, Paris still remains the town where taste and intelligence are best fashioned and where it is ever pleasant to live and lounge.

Like the ship of its coat of arms and keeping true to its motto : *Fluctuat nec mergitur*, Paris sails through the roughest tempests, yet never sinks.

Once danger is over, its hardy shipmen fill the holds of their vessel with new supplies, due to the genius and industry of its population. Then they go forth, liberally and indefatigably scattering their wealth to all who love Progress and Beauty.

COAT OF ARMS
OF PARIS
BY MÉRYON (1867).

BATHS OF JULIAN

Boulevard Saint-Michel — Entrance : 14, rue du Sommerard.

THE ruins called the Baths of Julian are the most ancient evidence of the Lutetia of the Gallo-Romans.

We know that these Baths, which were built during the second century of our era, were the favourite promenade of the emperor Julian about 360 A. D.

In the only remaining roofed chamber (which was perhaps the *Tepidarium* or luke warm baths), note the fine vault, 18 metres high, characteristically Roman, with its wall composed of squared stones alternating with rows of flat bricks.

In the XIVth century, the Baths passed into the hands of the abbots of Cluny who, in the XVIth century, built upon their ruins a hotel which is to-day the Musée de Cluny (see p. 50).

BATHS OF JULIAN. VAULTED CHAMBER.

GALLO-ROMAN AMPHITHEATRE

49, rue Monge — Entrance : rue de Navarre.

In every conquered town the Romans established an amphitheatre for their favourite games. The one before us, which is apparently contemporary with the emperor Hadrian, was used for gladiatorial, or wild beast fights.

Its favoured situation on the eastern slope of the *Montagne Sainte-Geneviève* allowed the spectators of those days a wide view over the Seine valley.

The amphitheatre, discovered in 1869, was completely excavated and restored between 1917 and 1918.

CIRCUS OF LUTETIA, RUE MONGE. GALLO-ROMAN PERIOD.

ABBEY CHURCH OF SAINT-GERMAIN-DES-PRÉS

Boulevard Saint-Germain.

THE church itself and a XVII^th century building belonging to the Abbey are all that remains of a great Benedictine monastery, the foundation of which goes back to the VI^th century.

The abbey, which suffered heavily in the invasions of the IX^th century, appears to have been largely rebuilt by Abbot Morand about 1000. The base of the great tower seems to be of that date, the remainder belonging to the period 1050-1150.

Saint-Germain-des-Prés is accordingly the oldest church in Paris. Its style is the fine romanesque of the XII^th century; its extremely simple bell-tower is full of character.

The whole building conveys, by the severity of its exterior, a good notion of the fortress-abbeys of the Middle Ages, defended by walls, towers, and broad ditches.

In 1586, the monastery was entirely restored. In the same year the buildings of the rue de l'Abbaye were put up, and, soon afterwards, the porch which stands before the door of entrance.

The two transept towers to the right and left of the choir threatened to fall and were accordingly pulled down in 1821.

Between 1846 and 1861 the architect Ballard restored the polychrome decorations which gives the interior of the church the appearance of a vast illuminated page.

The remains of Childebert I, Chilperic, Clotaire II, Queen Fredegonde, of Grolier, Descartes, Mabillon, and Boileau's heart are buried here.

Close by to the north-west lay the *Pré-aux-Clercs* (Clerks' Meadow), the favourite promenade of noisy students during the Middle Ages and the Renaissance.

ABBEY CHURCH OF SAINT-GERMAIN-DES-PRÉS.

CHURCH OF SAINT-JULIEN-LE-PAUVRE

In the VI^th century, on the left bank of the Seine, near the *Petit-Pont*, which led to the *Cité*, in a suburb inhabited by bargemen, there rose the modest bell-tower of a chapel dedicated to Saint Julian. Bishop Gregory of Tours celebrated mass here in 580.

The church was destroyed in the Norman invasion and only rebuilt, by the monks of Cluny, between 1165 and 1170. From the XIII^th century onward, it became the Hall where the newly founded University held its meetings. Dante may have come to pray in it, when he lived in Paris.

During the XVII^th century the church decayed in importance, and became a mere appendage of the parish of Saint-Séverin.

The nave, shortened in 1651, has some fine carved capitals; those in the choir belong to the end of the XII^th century. The romanesque apse is graceful.

In this church, since 1886, the Greco-catholic Melchites of Syria, Palestine and Lebanon have conducted their services according to the Byzantine rite.

CHURCH OF SAINT-JULIEN-LE-PAUVRE. THE APSE. *Cl. Lévy.*

THE CATHEDRAL CHURCH OF NOTRE-DAME

Island of the Cité.

In the boat-shaped island of the *Cité*, the cradle of Paris, quite close to the ancient royal palace (to-day the Palais de Justice) there stood in the XII^th century two churches. Bishop Maurice de Sully determined in 1163 to build in their place a great basilica. The work, beginning at the choir and going on to the nave and façade, was completed in the course of the XIII^th century. By its simplicity, its clearly marked and well-balanced divisions, its sober statuary, and especially by its plainly marked system of construction which brings out the main lines of the architecture, Notre-Dame conveys the impression of greatness and power.

In 1258, Master Jean de Chelles, the only architect known to us, completed the work of the transept and the choir chapels.

It is to the rapidity of its construction, which barely exceeded a couple of centuries, that the basilica of Paris owes its remarkable architectural unity.

Under Louis XV, the building suffered from various deplorable removals and modifications; the Revolution of 1789 then continued and completed the work of destruction by knocking down the statues. Notre-Dame, which in 1793 became the Temple of the Goddess of Reason, was shortly afterwards put up for sale, but was rescued in time and restored to worship in 1802.

An intelligent restoration was undertaken from 1845 to 1864, by the architects Lassus and Viollet-le-Duc.

The height of the towers is 69 metres.

Inside, there are still some stained glass windows which go back to the XIII^th century, *e. g.* the two great transept rose windows, in which the prevailing colours are varied and flashing blues of exquisite quality.

CHURCH OF NOTRE-DAME. WEST FRONT AND PARVISE. *Cl. Malorey.*

NOTRE-DAME, NORTH SIDE, WITH THE PANTHEON IN THE MIDDLE DISTANCE. *Cl. Archives photographiques.*

NOTRE-DAME. SOUTH SIDE, FROM THE CLOISTER GARTH OF SAINT-JULIEN-LE-PAUVRE.

NOTRE-DAME. SAINT-ANNE'S DOOR. *Cl. Giraudon.*

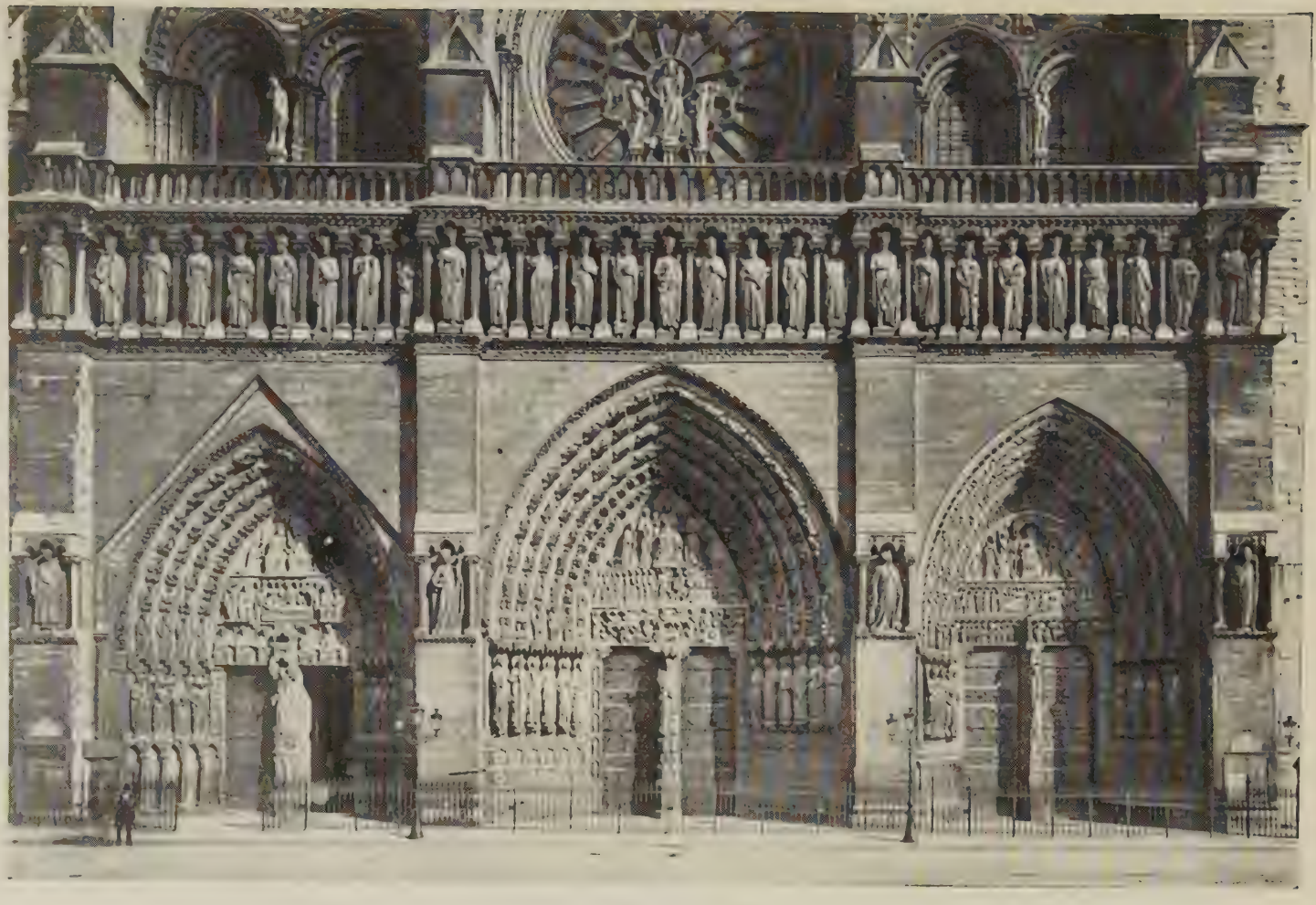
THE WEST FRONT

SAINT ANNE'S DOOR. — Of the three tympanums of the West front the one on the right hand is romanesque and comes from the church which was pulled down to make way for the cathedral. It is semi-circular in form, but when the master mason fitted it into the door, he altered its appearance by an additional piece let in at the top, and by a second lintel at the base. The difference in style of the two is remarkable.

Note in the romanesque portion the seated Byzantine Virgin with King Louis VII kneeling on her left, and on her right Bishop Maurice de Sully, who founded the cathedral.

GALLERY OF THE KINGS. — Above is the Gallery of the Kings of Judah and Israel which was smashed during the Revolution and restored by Viollet-le-Duc.

On the storey where the crowned Virgin stands between the buttresses is a fine Catharine wheel window.

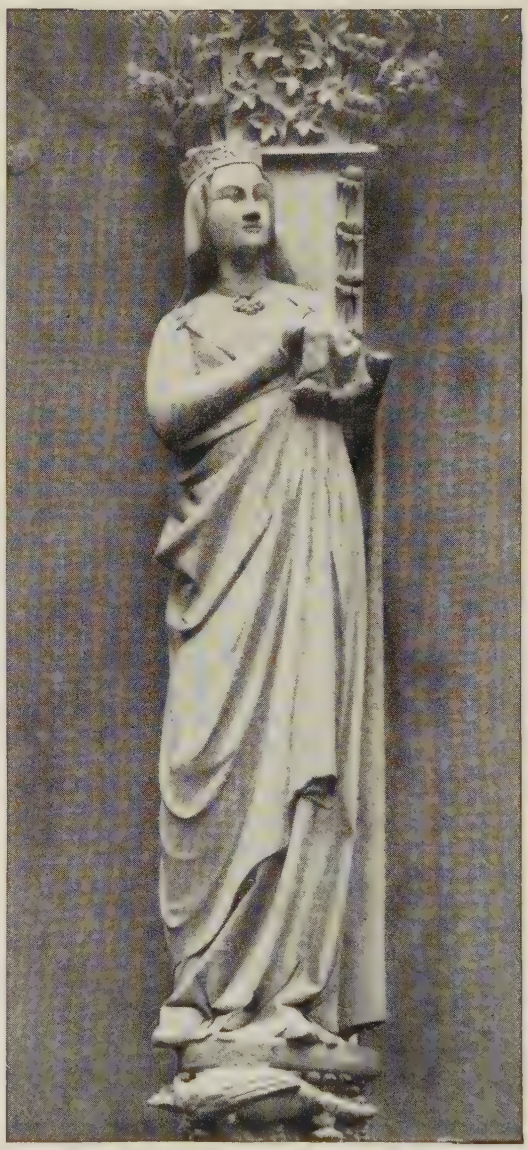


DOOR OF THE VIRGIN

DOOR OF THE LAST JUDGMENT

DOOR OF ST ANNE (ROMANESQUE)

NOTRE-DAME. DETAIL OF THE WEST FRONT. *Cl. Neurdein.*



VIRGIN OF THE CLOISTER DOOR. *Cl. Neurdein.*

DOOR OF THE CLOISTER

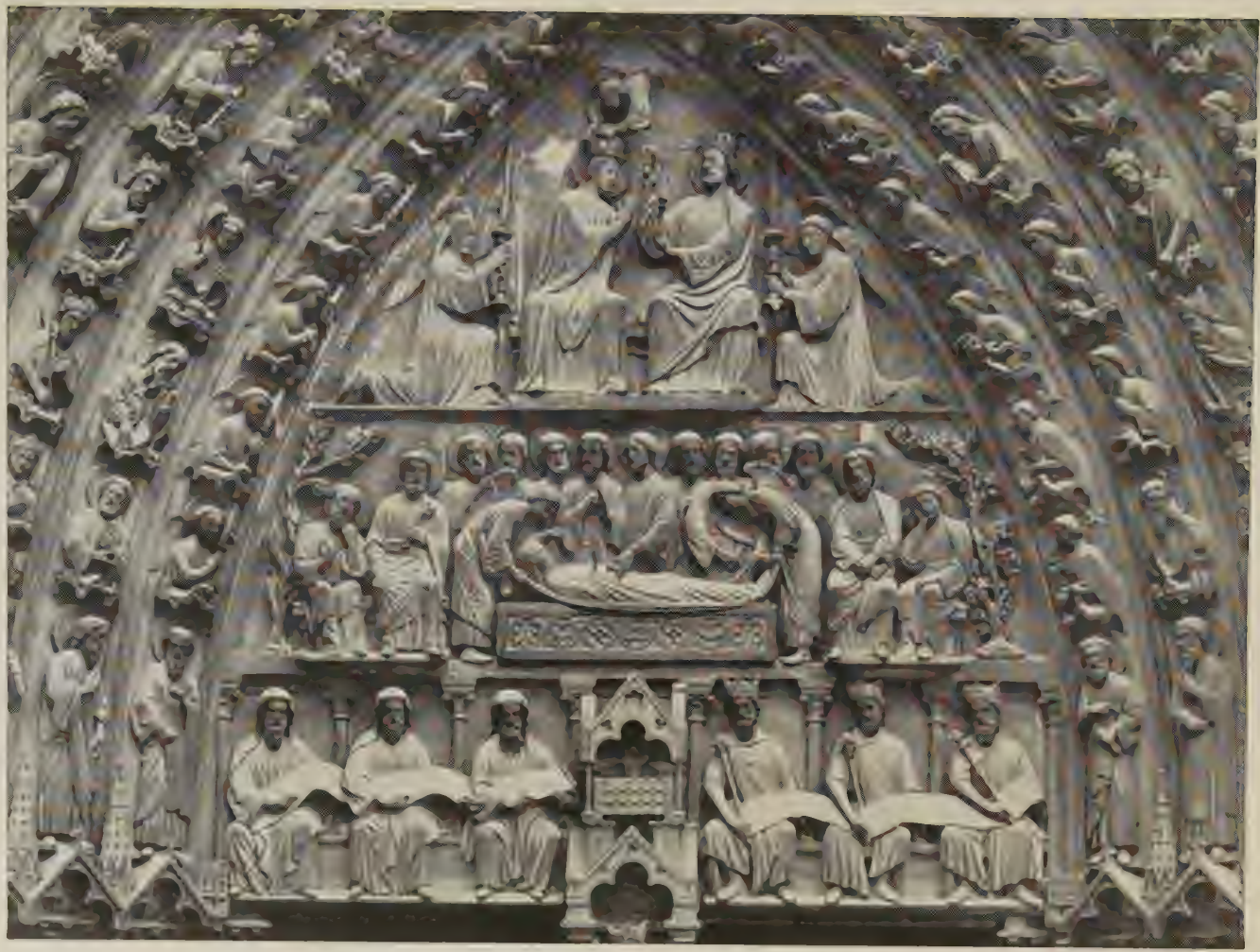
Rue du Cloître-Notre-Dame.

THE VIRGIN OF THE CLOISTER. — In the XII^th century the Virgin ceases to have a solemn, fixed appearance. She becomes more human and wears a smile. The Virgin of the Cloister, famous for her delightful young features, her unaffected motherly expression, the harmonious line in which her robe falls, deserves to be set beside the great statuary of Greece.

DOOR OF THE VIRGIN

TYMPANUM OF THE VIRGIN (front). — This tympanum, finely composed and formerly gilt, is the most moving of all stone pictures of the Middle Ages. The most remarkable feature is the Coronation of the Virgin with her delicate pure face, bending humbly before her Divine majestic Son.

Under this scene the sculptor has carved the Resurrection ot the Virgin.



NOTRE-DAME. DOOR OF THE CORONATION OF THE VIRGIN, XIIITH CENTURY *Cl. Giraudon.*

THE BISHOP'S LADDER
(A SORT OF PILLORY).

CLERKS ATTENDING A LECTURE
IN THE UNIVERSITY.

QUATREFOILS ON THE FRONT OF THE SOUTH TRANSEPT. *Cl. Giraudon.*

THE MONTHS : JULY
PEASANT WHETTING HIS SCYTHE.

SOME OF THE SMALL SCULPTURES OF NOTRE-DAME, ARE NOT ONLY MASTERPIECES OF PLASTIC ART, BUT ALSO DELIGHTFUL PICTURES OF SOCIAL LIFE IN THE XII^TH CENTURY.

THE MONTHS : AUGUST
HARVESTER CUTTING CORN.

JAMBS OF THE DOOR OF THE VIRGIN.

NOTRE-DAME. AMBULATORY. XIIITH CENTURY. *Cl. Giraudon.*

The Procession path with its crossing arches is a masterpiece of construction.

The choir has a sculptured and painted screen dating from the XIIth and XIIIth centuries; the woodwork on the inner side is of the XVIIth century.

Height of the central nave to the vault : 35 metres.

NOTRE-DAME, FLYING BUTTRESSES AND TOWERS

South Front of Notre-Dame.

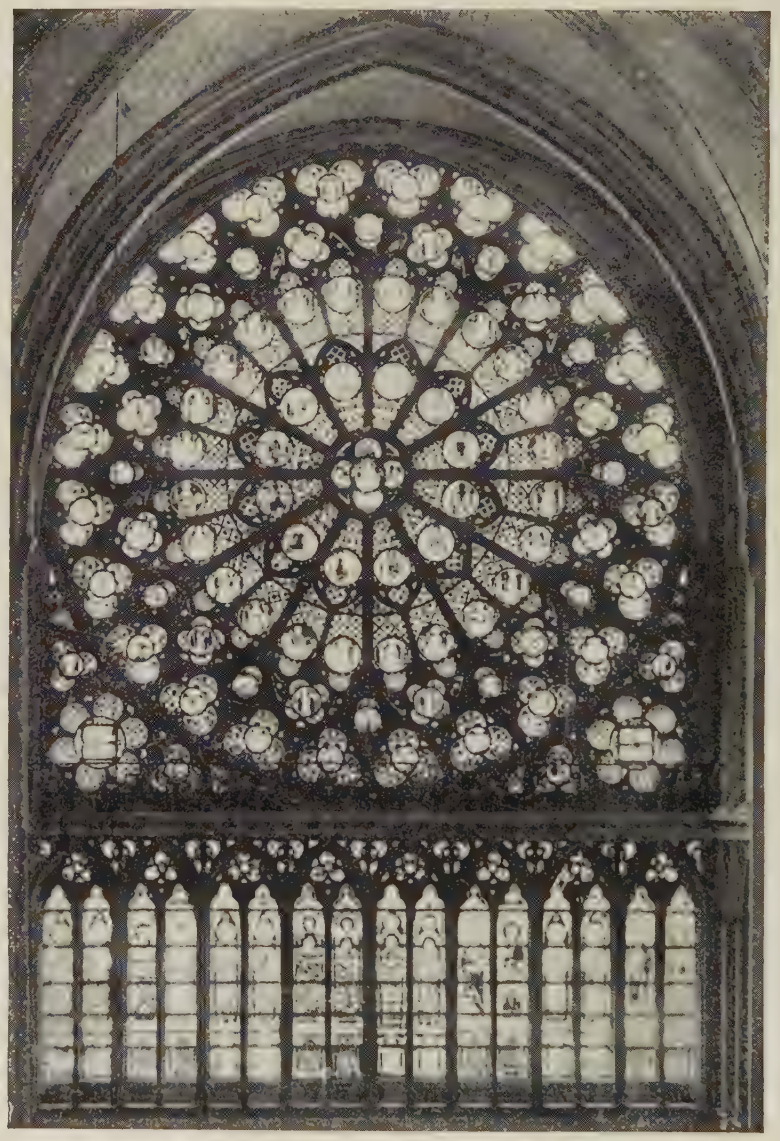
FLYING BUTTRESSES AND BUTTRESSES. In Gothic churches part of the structure of the building is exposed and the grouping of these stays, which are termed « flying buttresses », always produces an extremely felicitous decorative effect. The flying buttresses, besides countering the outward thrust of the vaults, serve to discharge the rain water which in their turn the gargoyles throw far away from the foundations.

TOWERS. — The appearance of the towers is lightened by a gallery of slender columns and enriched by crockets which, by their repetition, produce pleasing contrasts of light and shade.

SCROLL WORK OF THE DOORS OF THE WEST FRONT ATTRIBUTED TO THE LOCKSMITH BISCORNETTE. XIII^TH CENTURY.

Cl. Giraudon.

NOTRE-DAME. THE TOWERS AND THE NAVE FLYING BUTTRESSES. XIIITH CENTURY. *Cl. Neurdein.*



NOTRE-DAME. ROSE OF THE SOUTH TRANSEPT, FROM THE INSIDE, XIII^TH CENTURY. *Cl. Neurdein.*

The Sainte-Chapelle. Church of St-Augustin. The Opera-House.

NOTRE-DAME. GALLERY OF THE SECOND STOREY OF THE WEST FRONT. XIIITH CENTURY.

Basilica of Montmartre. St-Jacques Tower.

VIEW TO THE NORTH, WITH THE BUTTE MONTMARTRE.

These goblins, standing out against the exquisite Paris landscape, act as a foil to it and enhance the beauty of the tender, humid, pearly sky of the Ile-de-France.

Church of St-Etienne-du-Mont. The Pantheon.

VIEW TO THE SOUTH, WITH THE MONTAGNE SAINTE-GENEVIÈVE.

These monsters, which replace older figures fallen into ruin in the XVIth century, are the work of Viollet-le-Duc in the XIXth century. The originals were doubtless less fantastic.

APSE OF NOTRE-DAME, FROM THE ILE SAINT-LOUIS.

PANORAMIC VIEW TOWARDS THE EAST, TAKEN FROM THE TOWERS OF NOTRE-DAME. *C. Meyer.*

SPIRE OF NOTRE-DAME, FROM THE PLACE MAUBERT.

THE SAINTE-CHAPELLE. *Cl. Neurdein.*

THE SAINTE-CHAPELLE OF THE PALAIS

Court-yard of the Sainte-Chapelle in the Palais de Justice — The Cité.

THE saintly king Louis IX, having obtained from Baldwin II, emperor of Constantinople, some pieces of the True Cross and of the Crown of Thorns, resolved to house them in a Chapel which should have the form of a precious reliquary.

The work was entrusted in 1245 to Pierre de Montereau and was completed in three years. The Sainte Chapelle remains indisputably the most perfect and finished achievement of the XIII th century. It consists of an under nave surmounted by an upper nave, the daring height of which (20 metres) is rendered possible by the use of massive buttresses. This gives the upper nave, with its narrow windows filled with glittering glass, the appearance of a faëry, jewelled shrine.

THE SAINTE-CHAPELLE. THE INTERIOR. *Cl. Archives photographiques.*

THE CLOCK AND CONCIERGERIE TOWERS

Palais de Justice.

THE Clock Tower is a fine relic of the Royal Palace, the cradle of the French Monarchy. The clock itself, the first public dial, was offered to the admiring gaze of the citizens of Paris by Charles V. In 1585, it was redecorated by Germain Pilon, the Latin inscriptions being in all probability done by Jean Passerat. (At the foot of the dial is written : *Machina quæ bis sextam juxte dividit horas, justitiam servare monet legesque tueri, i. e* : Machine which divides into equal parts twelve hours, bids men keep justice and the laws.)

The two figures — Piety and Justice — which by the end of the XVIII^th century had greatly deteriorated, were renewed under the Second Empire.

The towers of the Conciergerie, which have several times been restored, are contemporary with Philip le Bel. The first is called Caesar's Tower, the second, the Silver Tower, and the third, Bonbec Tower.

PALAIS DE JUSTICE (LAW COURTS). SAINT-LOUIS HALL

Entrance through the Conciergerie, 1, quai de l'Horloge.

THE Palais de Justice stands on the site of what was the house of the Roman governors, then of the Merovingian kings.

Eudes, count of Paris, succeeding to the throne, was the first to make this a royal residence, Philippe-Auguste was married here. It was here too that king Louis IX lived and dealt justice.

The hall of Saint-Louis seems to date from Philippe IV and offers to the eye a fine perspective of crossing arches. This extremely graceful hall with its double aisle is reckoned among the finest examples of gothic or pointed architecture, the best specimens of which are to be found in the Ile-de-France.

Adjacent and, as it were, belonging to It, are the chambers which served as a prison during the Revolution. Visitors are shown the cell of Marie-Antoinette and the chapel where the Girondins are supposed to have met to feast on the evening before their execution.

PALAIS DE JUSTICE. SAINT-LOUIS HALL.

THE CLOCK AND CONCIERGERIE TOWERS, FROM THE FLOWER-MARKET.

CHURCH OF SAINT-SÉVERIN

Rue des Prêtres-Saint-Séverin.

THE building of the church of Saint-Séverin (which has more than once been destroyed) was begun in the XIII^th century. The first three bays are of that period, the next bays and the choir were rebuilt in the XIV^th century. Somewhat later the side bays and chapels were added. The church has five aisles. It has taken many centuries of jealous care to make it the thing of beauty which it is to-day.

The double ambulatory winds its way under rich ribbed vaults, and the apse with its spiral column branching out into an umbel suggests a peaceful forest glade.

The XV^th century steeple used to ring the curfew for all the venerable, crowded, noisy University quarter.

The church possessed for many years a relic of St Martin's cloak, and the medieval students, riding in from their country home, used to nail one of their horse's shoes on the door of the clock tower, to thank the saint for his protection.

In 1857, the elegant entrance door of Saint-Pierre-aux-Bœufs was added by way of complement to the west front.

The charnel-house round the church was restored in 1923

CHURCH AND CHARNEL-HOUSE OF SAINT-SÉVERIN.

CHURCH OF SAINT-SÉVERIN. THE NAVE. *Cl. Malorey.*

CHURCH OF SAINT-NICOLAS-DES-CHAMPS.

Rue Saint-Martin.

THIS CHURCH, whose plain façade belongs to the beginning of the XV^th century, was the parish church of an important suburb where was situated the famous Priory of Saint-Martin-des-Champs (to-day the *Conservatoire des Arts et Métiers*, Museum of Arts and Crafts).

CLOITRE DES BILLETTES (24, RUE DES ARCHIVES), BUILT IN 1427.

HOTEL DE SENS (page 49)

Rue du Figuier-Saint-Paul.

THIS was the town house of the archbishops of Sens when they came to Paris. It was built for them between 1481 and 1519.

Its turrets, its mullioned windows and its corbelling, render it, with the Hôtel de Cluny, and the door of the Hôtel de Clisson (Archives), one of the structures which best recall the aspect of the great dwelling houses of the Middle Ages.

Hard by is the rue des Lions where king Charles V kept his menagerie.

HOTEL DE SENS. *Cl. Archives photographiques.*

THE « UNICORN » TAPESTRY. *Cl. Alinari et Braun.*

HOTEL AND MUSÉE DE CLUNY

Entrance : rue du Sommerard.

THE great provincial nobles and upper clergy were bound to have a lodging within easy reach of the royal palace. Thus between 1485 and 1498 (reign of Charles VIII), Jacques d'Amboise, abbot of Cluny in Burgundy had a house built on the site of the Roman baths (*see page* 11) for the reception of abbots of his order and their guests. Among visitors who stayed there are said to have been Marie, Queen of Louis XII, and Cardinal Mazarin.

The graceful structure with its high-pitched roofs and richly decorated dormers is most harmonious, — the last example of a typically French art which was destined to be transformed by the Italian wars of Charles VIII and Louis XII.

Ever since 1844, the Hotel has been a notable museum of mediæval and Renaissance works of art. Most worthy of notice are the ivories, an altar fronted in gold *repoussé*, given to Bâle cathedral in the X^th century, and the famous « Unicorn » tapestry.

COURT-YARD OF THE HOTEL DE CLUNY. *Cl. Braun.*

THE LOUVRE PALACE AND MUSÉE

FOR a Frenchman, this, the greatest and richest palace in the world, is a great book wherein is written, page after page, the history of his country. Plots, important political happenings, dramas, festivals, have here woven the web of French history, and for centuries the whole civilized world has kept its eyes fixed upon this place.

THE FRANÇOIS I AND HENRI II WING. — About the year 1190 or 1204, King Philippe-Auguste built an immense keep, called the New Tower, on the probable site of a Frankish *Lower* (entrenched camp), or else of a wolf-hunting lodge (louveterie).

Later, between 1364 and 1380, Charles V increased and adorned this fortress, which, with the Hotel Saint-Paul, became one of his residences. The position of the keep has been marked out with white stones in the court-yard of the Louvre.

Quieter times, and the fashion set by Italy of beautiful and convenient dwellings, prompted King François I, in 1546, to pull down the old fortress and entrust Pierre Lescot with the task of erecting a palace in its place.

The project began to be carried out two years later, under Henri II.

Lescot, by combining in their proper proportions classical orders with semi-circular pediments, carvings, marble statues and niches, kept up the French tradition of lofty roofs and gables.

This wing, as we see it standing in the court-yard, between the Clock Pavilion and the South angle, enriched with Jean Goujon's sculptures, is the most perfect achievement of the early French Renaissance.

COURT-YARD OF THE LOUVRE. PIERRE LESCOT'S FAÇADE.

DETAIL OF PIERRE LESCOT'S FAÇADE. OVER THE DOOR, ALLEGORICAL BAS-RELIEF BY JEAN GOUJON. *Cl. Giraudon.*

THE HALL OF THE CARIATIDES

PIERRE LESCOT only took two years to finish the façade of the new Louvre. He then turned his attention to the internal arrangement of the palace and, in 1550, commissioned Jean Goujon to execute the Cariatides which support the tribune of the great hall.

It was here in the doorway that the coffin

LOUVRE PALACE. HALL OF THE CARIATIDES AND TRIBUNE. *Cl. Neurdein.*

of Henri IV was placed and in this hall that his effigy in wax was exposed for eleven days to be bewailed by his people.

The hall of the Cariatides witnessed a great many royal festivals. Here in 1658 were played, before Louis XIV, Corneille's *Nicomède* and Molière's *Docteur Amoureux*.

The Empire saw the completion of the decoration. To-day it is the Museum of classical antiquities.

THE FRIEZE OF THE BROTHERS LHEUREUX.

PALACE OF THE LOUVRE

THE RIVER-SIDE GALLERY AND THE JEAN GOUJON DOOR. — Following the example of François I, Henri II and Catherine de' Medici, Henri IV continued the improvement of the Louvre. He added a storey to the little gallery (now the Apollo gallery) and, in 1595, on the plans first of Dufrénac and then of Louis Métezeau, he had the great gallery built which was to join the royal palace to the Tuileries.

The main door, named after Jean Goujon, which Jean Goujon never touched, for he died before it was built, is rich in carvings by Pierre Biard and Barthélemy Prieur, while the charming compositions in the gallery are the work of the brothers Lheureux.

It was on the ground floor of these galleries that the artists employed by the kings had lodgings. They enjoyed this privilege, which they owed to Henri IV, from 1608 down to the beginning of the XIX^th century.

The continuation of the gallery, *i. e.* the part contained between the entrance of the Carrousel and the Pavilion of Flora was erected from 1600 to 1609. Lefuel finished it under the Second Empire.

THE FRIEZE OF THE BROTHERS LHEUREUX. *Cl. L. Ollivier.*

PALACE OF THE LOUVRE. THE RIVER-SIDE GALLERY AND JEAN-GOUJON DOOR.

PALACE OF THE LOUVRE

THE CLOCK PAVILION. — Louis XIII continued the construction of the Louvre, from 1624, by building the so-called Clock Pavilion, the work of Jacques Le Mercier. Jacques Sarazin carved the eight great Cariatides. North of this pavilion Le Mercier laid out a wing similar to the one which Pierre Lescot had planned. The Clock Pavilion thus became the centre of the façade looking on to the court-yard. The Mint, the Royal Press, the *Gazette* offices of Theophraste Renaudot were all installed by Cardinal Richelieu on the ground floor of the great gallery.

THE APOLLO GALLERY. — The Apollo Gallery which runs above Catherine de' Medici's little gallery was built up again after the fire of 1661, and Lebrun was entrusted with its decoration. Its first name was the Gallery of the Kings.

Ever since 1852 the centre of the ceiling has been adorned by a masterpiece of Eugène Delacroix in which the God of the Arts appears as conqueror of the serpent Pytho.

In this gallery, which is 61.39 metres long, and is one of the finest in the world, are exposed precious stones and objects of value once belonging to the Crown, church treasures, among them that of Saint-Denis, and the finest collection of enamels in existence.

THE COLONNADE. — In 1652 Louis XIV, who was a great builder, took up his official residence in the Louvre and at once commissioned Le Vau to continue the court-yard in the Renaissance style. The quadrangle was on the point of completion when the King suddenly determined to build on the eastern exterior an imposing front to be designed by the Italian architect Bernini.

After long and sometimes ridiculous negociations with the Roman 'cavaliere', the plan of Claude Perrault was accepted. Perrault, taking his inspiration from the monuments of imperial Rome, designed an illogical, but imposing façade, 167 metres long, with Italian terraces which it took seven years' work (1667-1674) to carry out.

It is the finished example of the *academic* style.

THE ART GALLERY. — The art collection of the Louvre, formed by the successive accumulations of royal and amateur collections, is the most varied and the richest in the world.

Its foundation dates from the Revolution.

PALACE OF THE LOUVRE. THE CLOCK PAVILION. *Cl. Neurdein*

PALACE OF THE LOUVRE. THE APOLLO GALLERY. *Cl. Braun.*

PALACE OF THE LOUVRE. THE COLONNADE OF CLAUDE PERRAULT.

GREEK ART.
The Venus of Milo.

P. VERONESE. *The Wedding Feast of Cana.*

GREEK ART.
The Nike of Samothrace.

EGYPTIAN ART. *The sitting scribe.*

LEONARDO DA VINCI. *The Joconda.*

MILLET *The Angelus.*

RUBENS.
Marie de' Medici.

WATTEAU.
Embarking for Cythera.

MICHAEL-ANGELO.
A Slave.

SOME FAMOUS PIECES OF THE LOUVRE GALLERY. *Cl. Neurdein et Giraudon.*

THE TUILERIES GARDENS. THE LOUVRE AND PAVILION OF FLORA, REBUILT BY LEFUEL IN THE XIXTH CENTURY.

THE CHURCH OF SAINT-GERMAIN-L'AUXERROIS

Place du Louvre.

A CITY's monuments suffer quite as much by the caprices of fashion as by great political upheavals. Few churches have been victimised in this way so often as Saint-Germain-l'Auxerrois.

In the XV^th century it acquired a flamboyant façade, porch and apse. In the XVIII^th and XIX^th centuries, it was much restored and altered. But the parish church of the Louvre has other older features : the base of the steeple is XII^th century and the choir is XIII^th century.

In 1745 a splendid screen was destroyed, the work of Pierre Lescot and Jean Goujon.

In the XIX^th century, good frescoes were painted under the porch by Mottez, and in 1860 was built the campanile of the façade connecting the church with the town-hall of the first arrondissement, which is in the same style.

Many royal ceremonies have taken place in this church, and notable personages have been buried here : the poet Malherbe, Coypel, Coysevox, Caylus, Pomponne, etc.

The bell which on the 24^th of August, 1572, rang for the massacre of Saint Bartholomew's Day, is still in existence. Since 1898 the campanile is in possession of a chiming set of forty-two bells, and every day at 11 a. m. it plays *Turenne's March.*

THE CHURCH OF SAINT-GERMAIN-L'AUXERROIS, SEEN FROM THE COLONNADE OF THE LOUVRE.

A RENAISSANCE HOUSE

Cl. Neurdein.

16, Cours Albert I.

THIS pavilion, a jewel of architecture, known as the House of François I, was erected at Moret, near Fontainebleau, in the XVI^th century and brought to Paris stone by stone in 1823.

THE CHURCH OF SAINT-EUSTACHE (page 67)

Halles centrales.

THIS is a work of transition, the structure being pointed and the decoration Renaissance. It is the largest church in Paris after Notre-Dame, and its roofs command the whole ancient quarter of the *Halles*.

Saint-Eustache was constructed between 1532 and 1637, and Pierre Lemercier, Ch. David and Boccador are said to have been among its builders.

Taken as a whole, it is a graceful building. Its nave is 33 metres high, with very fine vaulting. Where the central lantern is, there was once a spire.

The body of Mirabeau lay in Saint-Eustache before being transferred to the Pantheon. Within this church are still to be seen the tombs of Colbert, Vaugelas, Voiture, and paintings by Lebrun, Van Loo, etc.

THE CHURCH OF SAINT-EUSTACHE. THE APSE. *Cl. Noyer.*

THE CHURCH OF SAINT-ÉTIENNE-DU-MONT

Place Sainte-Geneviève.

THE churches of the XVI^th century did not, in their outward decoration, escape the pagan taste promoted by poetry and art. The architect, while respecting the pointed or Gothic tradition in the structure, applies to his building classical columns, pediments, and vases.

Saint-Étienne-du-Mont, rebuilt between 1517 and 1624 — (the original church dated from the XIII^th century) — is representative of the close of the Renaissance. It has a remarkable screen, a work both bold and graceful, which was begun in 1600. To the surbased arch and the open-work balustrades which wind round the choir pillars, have been added sculptures by Barthélemy Prieur, the brothers Lheureux, P. Franqueville and Pierre Biard. The carvings of the last-named crown the door of the side chapels.

In one chapel stands the tomb of Saint Geneviève, patron saint of Paris, the object of a famous pilgrimage.

Here too are to be seen the resting-places of Clovis, and saint Clotilda, of Pascal, Racine, and Charles Perrault.

THE CHURCH OF SAINT-ÉTIENNE-DU-MONT. *Cl. Neurdein.*

SMALL PORCH ON THE NORTH SIDE OF SAINT-ÉTIENNE-DU-MONT AND THE APSE OF THE PANTHEON. *Cl. Archives photographiques.*

SAINT-ÉTIENNE-DU-MONT. THE NAVE AND SCREEN.

FONTAINE DES INNOCENTS

Square des Innocents.

TWO OF THE NYMPHS CARVED BY JEAN GOUJON.

Cl. Neurdein.

FONTAINE DES INNOCENTS. *Cl. Neurdein.*

AGAINST the wall of the church of the Holy Innocents Pierre Lescot placed, in 1550, a monumental fountain of three arcades between which graceful nymphs were carved by Jean Goujon.

When the church of the Innocents was pulled down, the fountain was set apart and rebuilt, in 1788, on a square plan, in the middle of the market.

It was then that a fourth arcade and three figures in the original style were added, together with basins.

The fountain was shifted again, and now since 1865 it is set in a square which has taken the place of the market.

ABUNDANCE.
SCULPTURES BY JEAN GOUJON
OVER THE ARCHWAY. *Cl. Olivier.*

THE HOTEL CARNAVALET

23, rue de Sévigné and rue des Francs-Bourgeois.

PIERRE LESCOT and Jean Goujon are again associated in connection with the architecture and sculpture of the fine dwelling house of Jacques de Ligneris, *président au Parlement* (chief magistrate of the Parlement de Paris).

The Kernevenoys owned it about the year 1572 and gave their name to the hôtel (Kernevenoy being distorted into *Carnavalet*). Between 1655 and 1661, Mansart effected numerous alterations in it.

From 1677 to 1696 (the year of her death) M^me de Sévigné lived here and was at home to the brilliant society of her day.

In 1880, the hôtel Carnavalet became the Museum of municipal history.

THE HOTEL AND MUSÉE CARNAVALET. *Cl. Archives photographiques.*

DETAIL OF AN ARCH OVER THE « MONNAIE » ARM OF THE RIVER.

THE PONT-NEUF

The Pont-Neuf *i. e.* New Bridge (about 328 metres long) is the oldest bridge in Paris. It straddles across both arms of the Seine, leaning on the western point of the Cité. Its construction was decided upon in 1575, and the work was entrusted apparently to Androuet du Cerceau. Pierre Chambiges continued, and Marchand completed it in 1607.

Throughout the XVII^th century it was the rendez-vous of a throng of merchants, quacks and idlers laughing at strolling players. The famous Tabarin had his trestle stage here. Later on, in the XVII^th century, the booksellers installed their shops in the corbelling of the piers.

The arches are happily proportioned. The extremely quiet decoration consists of broadly carved brackets replacing the usual grotesque heads. In the centre of the terrace stands Lemot's statue of Henri IV, replacing (since 1817) the one which Pierre de Franqueville had erected in 1635 and which was destroyed in the Revolution.

PONT-NEUF. CROSSING THE MAIN ARM OF THE SEINE, AND THE TERRACE.

GENERAL VIEW OF THE PLACE DES VOSGES. *Cl. Neurdein.*

THE PLACE DES VOSGES

A SINGLE pavilion erected in 1605 to house the contractors for his silk manufactories inspired Henri IV with the idea of building a number of similar houses flanking this one, to form a vast quadrilateral *Place*.

When completed, it took the name of Place Royale, and was opened by Marie de' Medici in 1612.

It quickly became the centre of fashionable XVII^th century Paris. M^me de Sévigné was born there. Marion Delorme, Richelieu, Dangeau lived there, as did Victor Hugo later on. His house was turned into a museum in 1905.

The high pitched roofs and the arcades of the ground floor recall the early Renaissance, but the blend of brick and stone is a novel feature which imparts an air of gaiety and brilliancy to the whole.

The present name of the place Royale is Place des Vosges.

A PAVILION OF THE PLACE DES VOSGES.

THE HOTEL SULLY

Rue Saint-Antoine.

BUILT IN THE FIRST QUARTER OF THE XVII^TH CENTURY, BY J. ANDROUET DU CERCEAU, THIS ELEGANT HOTEL BECAME THE PROPERTY OF SULLY. *Cl. Neurdein.*

PALAIS DU LUXEMBOURG. FRONT, LOOKING OUT UPON THE GARDENS.

PALAIS DU LUXEMBOURG

Rue de Vaugirard.

THE Duc de Piney-Luxembourg acquired, about the year 1580, the fine hotel of Robert de Harlay. When it became the property of Marie de' Medici, it did not change its name; but its mistress, in 1615, requested Salomon de Brosse to make some alterations in it, so as to put her in mind of the Pitti palace in Florence.

Although its only point of resemblance with the Pitti is the use of « rustic-work », this building is dignified and well-planned. The queen summoned many artists to work at its interior decoration, among them Paul Rubens, who painted the story of King Henri IV and his Queen in five and twenty huge compositions which are now in the Louvre.

The palace passed successively into the hands of Gaston, duc d'Orléans; of the Grande Mademoiselle, his daughter; and of the Comte de Provence, brother of Louis XVI. A prison during the Terror, the seat of the Directory in 1795, it has been assigned since the beginning of the XIX^th century, when Chalgrin effected considerable changes in the building, to the use of the Legislature.

The hotel which Richelieu added on the west, in 1629, is called the Petit-Luxembourg and is now the residence of the president of the Senate.

The beautiful Renaissance garden, planned by Salomon de Brosse, was to a great extent carved out of the lands of the Carthusians whose monastery was of great importance at the time.

Again it was by order of the Queen that Salomon de Brosse constructed in 1620 the fine Medici fountain, ornamented with congelations in the florentine style, which stands surrounded by lofty plane-trees. The figures in the niche are modern and represent Acis and Galatea surprised by Polyphemus.

PALAIS DU LUXEMBOURG. THE CONFERENCE HALL. *Cl. Neurdein.*

LUXEMBOURG GARDENS. THE MEDICI FOUNTAIN.

THE CHURCH OF SAINT-GERVAIS AND THE BRIDGE LOUIS-PHILIPPE, FROM THE ILE SAINT-LOUIS.

THE CHURCH OF SAINT-GERVAIS AND SAINT-PROTAIS

Place Saint-Gervais.

On the 24th of July 1616, Louis XIII laid the first stone of this façade which Salomon de Brosse copied from Jesuit churches in Italy. The three classical orders are here seen one above the other, with a semi-circular coping. It is a sham front stuck on to the XVth century gothic building, but it was enthusiastically admired at the time.

The church is also renowned for its organ and its music. On Good Friday 1918, during a musical service, a German shell crashed through the vaulting and caused injury to 165 persons, 75 of whom were killed.

THE CHURCH OF SAINT-GERVAIS AND SAINT-PROTAIS. WEST FRONT. *Cl. Archives photographiques*

THE CHURCH OF THE SORBONNE

Place de la Sorbonne (Latin Quarter).

THE College founded by Robert de Sorbon in 1253 was rebuilt in 1629. Richelieu then asked Jacques Le Mercier for plans of a new church which he wished to be finer and larger than that which was there before : the cardinal had it built at his own charges (1635).

The architect, taking his cue from the Palladio and from Roman churches, whose style was very popular in the XVII th century, planned a graceful dome (the first of its kind in Paris) and porches with corinthian pillars.

Among the works of art which adorn the church of the Sorbonne we must mention those by Simon Guillain, Berthelot, Philippe de Champaigne. But the most famous is the Mausoleum of the Cardinal de Richelieu, a master piece of François Girardon.

The old building is hedged in by the buildings of the New Sorbonne (1885), the seat of several faculties and, so to say, the heart of the *Latin Quarter*. The great amphitheatre is adorned with a fresco running round the hemicycle : *The Sorbonne, the Arts and Sciences*, one of Puvis de Chavannes's finest works (1889).

THE MAUSOLEUM OF THE CARDINAL DE RICHELIEU. *Cl. Neurdein.*

THE CHURCH AND COURT-YARD OF THE SORBONNE.

THE CHURCH OF THE VAL-DE-GRACE

277, 279, rue Saint-Jacques.

THE abbatial church of the Val-de-Grâce (the result of a vow made by Anne of Austria, who desired a son) was begun by Mansart and continued by Le Mercier and Duval.

The first stone was laid by Louis XIV and his mother on the 1st of April, 1645.

Like the church of the Sorbonne, the dome recalls those of the churches in Rome, more particularly that of St Peter's.

Mignard carried out the interior decoration of the cupola. It is the celebrated *Gloire* du Val-de-Grâce, which was greatly admired at the time and too fulsomely praised by Molière.

The church was meant to receive the hearts of the members of the royal families. It contains those of Madame, sister of Louis XIV, of Anne of Austria, of the Duc d'Orléans, etc.

The First Empire transformed the conventual buildings into a military hospital.

THE CHURCH OF THE VAL-DE-GRACE.

PALAIS MAZARIN (NATIONAL LIBRARY)

Rue Croix-des-Petits-Champs and rue Vivienne.

In 1624, Mazarin purchased the hotels Chivry and Tubœuf, and had them transformed and enlarged by Mansart, the result being the fine stone and brick building which we admire to-day.

After the Cardinal's death the palace passed to the Company of the Indies, then to the Duc de Nevers and finally to Law's Bank on the very eve of its collapse.

In 1721, the king had his own library transferred to this building, which in due course became the National Library.

The Mazarine Gallery is a handsome relic of the apartments in which the Cardinal housed his famous collections of works of art. Rare manuscripts, bindings and printed books are now on exhibition here.

(*National Library, see p. 138).*

PALAIS MAZARIN; NOW THE NATIONAL LIBRARY. *Cl. Archives photographiques.*

THE MAZARINE GALLERY IN THE NATIONAL LIBRARY. *Cl. Lemare.*

THE INSTITUT DE FRANCE AND THE PONT DES ARTS.

THE INSTITUT DE FRANCE

MAZARIN, stung by conscience at the hour of death, thought to restore to his country part of the fortune which he had all too rapidly amassed, by founding on the site of the Tour de Nesle a College, called the Collège des Quatre-Nations, and an Academy. The construction of the buildings was begun in 1665 by Levau, who kept clear a pleasant semi-circular *place* fronting the Louvre.

The Academies were revived by the Convention and installed by Napoleon I in these buildings. The chapel belonging to them was then transformed into a room for meetings.

LEFT WING OF THE INSTITUT AND THE QUAI MALAQUAIS. *Cl. Neurdein.*

LOUIS XIV VISITING THE MANUFACTORY. AFTER LEBRUN. (XVII^TH CENTURY). GOBELINS TAPESTRY. *Cl. Desgranges.*

THE NATIONAL MANUFACTORY OF GOBELINS TAPESTRY

42, avenue des Gobelins.

In 1662 Colbert acquired on behalf of the Crown an hotel belonging to the brothers Gobelin, wool dyers, who had been established on the banks of the Bièvre ever since the end of the XV^th century.

In 1667 Lebrun, the Court painter, was commanded, as one of his administrative functions, to bring together here under one roof the tapestry looms of the Louvre and those scattered up and down the country. In the same establishment there were also accommodated cabinet-makers, joiners, sculptors, and goldsmiths, to whom was confided the sole privilege of furnishing the royal residences.

Great artists, such as Lebrun, Boucher, Coypel, Desportes, Oudry, etc., by supplying for work in high loom and knotted stitch, helped to illustrate an art which furthered the fame of France throughout the world.

The court-yard with its chapel, and the workshops, have the same appearance to-day as they wore in the days of Louis XIV. A modern building opening on to the avenue des Gobelins is used as an art gallery. Here may be seen side by side with heavy and sumptuous tapestries, woven with thread of gold, wool and silk, modern pieces which carry on the best traditions of the industry.

THE NATIONAL MANUFACTORY OF THE GOBELINS. THE COLBERT COURT AND THE FORMER CHAPEL. *Cl. Desgranges.*

THE HOTEL AND DOME OF THE INVALIDES

In order to provide a sure home for the wounded heroes who down to that time used to end their lives in the château de Bicêtre or in monasteries, Louvois in 1671 prevailed upon the King to build a hotel, called the Hôtel des Invalides.

The building itself, vast, simple and dignified, is the work of Libéral Bruant. His successor, Jules Hardouin-Mansart, drew the plans of the chapel, which was dedicated to saint Louis and crowned with an imposing gilded cupola.

The fine proportions of this dome, the top of which is 105 metres from the ground, render the whole the most remarkable monument of all the XVII th century.

In 1861 the coffin of Napoleon I brought home from St Helena in 1840 was laid in the mausoleum built by Visconti on the floor of a circular crypt formed in the nave of the chapel.

The huge refectories and dormitories are used to-day as the exhibition rooms of the Military Museum.

THE DOME OF THE INVALIDES.

INTERIOR OF THE DOME OF THE INVALIDES WITH THE TOMB OF NAPOLEON I.
Cl. Desgranges.

THE SAINT-DENIS GATE

Boulevard Saint-Denis.

THIS gate, which in the XVII^th century opened on to an important suburb whose main street led towards the burial place of the French kings and on towards Flanders, was put up to the glory of Louis XIV — *Ludovico Magno* — and was intended to recall the triumphal entries of the Roi Soleil.

It was completed in 1680 by the architect François Blondel. The sculptors Girardon et Michel Anguier commemorated upon it the conquests of 1672 and the passage of the Rhine.

On the south front are represented (right) the Rhine struck with terror at the daring of Louis XIV, and (left) conquered Holland.

THE PLACE VENDOME AND THE VENDOME COLUMN

THE huge square planned by Mansart to gratify the colossal and ambitious taste of Louis XIV owes its name to the Hôtel de Vendôme whose garden occupied this space.

In the centre of the square there stood, previous to the Revolution, an equestrian statue of Louis the Great, by Girardon. In 1806, Gondouin, Denon and Lepère set up to the glory of Napoleon a column, 43 ½ metres high, in imitation of Trajan's column at Rome.

On its shaft were moulded, out of metal provided by guns taken from the enemy scenes of the epic of the Empire.

To-day the quarter of the place Vendôme is the centre of the trade in luxuries, and the famous rue de la Paix begins on the north side of the square.

THE PLACE VENDOME AND THE VENDOME COLUMN. *Cl. Noyer.*

THE CHURCH OF SAINT-SULPICE

Place Saint-Sulpice.

On February 20, 1646, Queen Anne of Austria laid the first stone of the church of Saint-Sulpice. Christophe Gamart had sketched the plans, which Levau revised subsequently. After a somewhat long pause, operations were resumed in 1743 under Servandoni who designed the imposing but theatrical west front. The south tower was erected, but not completed by Maclaurin in 1749, and the north tower, 73 metres high, by Chalgrin in 1777.

The church contains an organ-case carved by Clodion, and numerous works of art.

Detailed attention should be paid to the Angel Chapel the walls of which are covered with deservely famous frescoes by Eugène Delacroix.

THE CHURCH OF SAINT-SULPICE. WEST FRONT.

R. LE LORRAIN. THE CHARIOT OF THE SUN. BAS-RELIEF OVER THE ENTRANCE OF THE STABLES OF THE HOTEL DE ROHAN (RUE VIEILLE-DU-TEMPLE). *Cl. Giraudon.*

HOTEL SOUBISE. THE ARCHIVES NATIONALES

Rue des Francs-Bourgeois.

In the year 1370, Charles V put his bold captain Olivier de Clisson into the way of acquiring a habitation in Paris. Of the constable's hotel there subsist a door and two turrets set on corbels overlooking the rue des Archives, an interesting relic of XIV^th century domestic architecture.

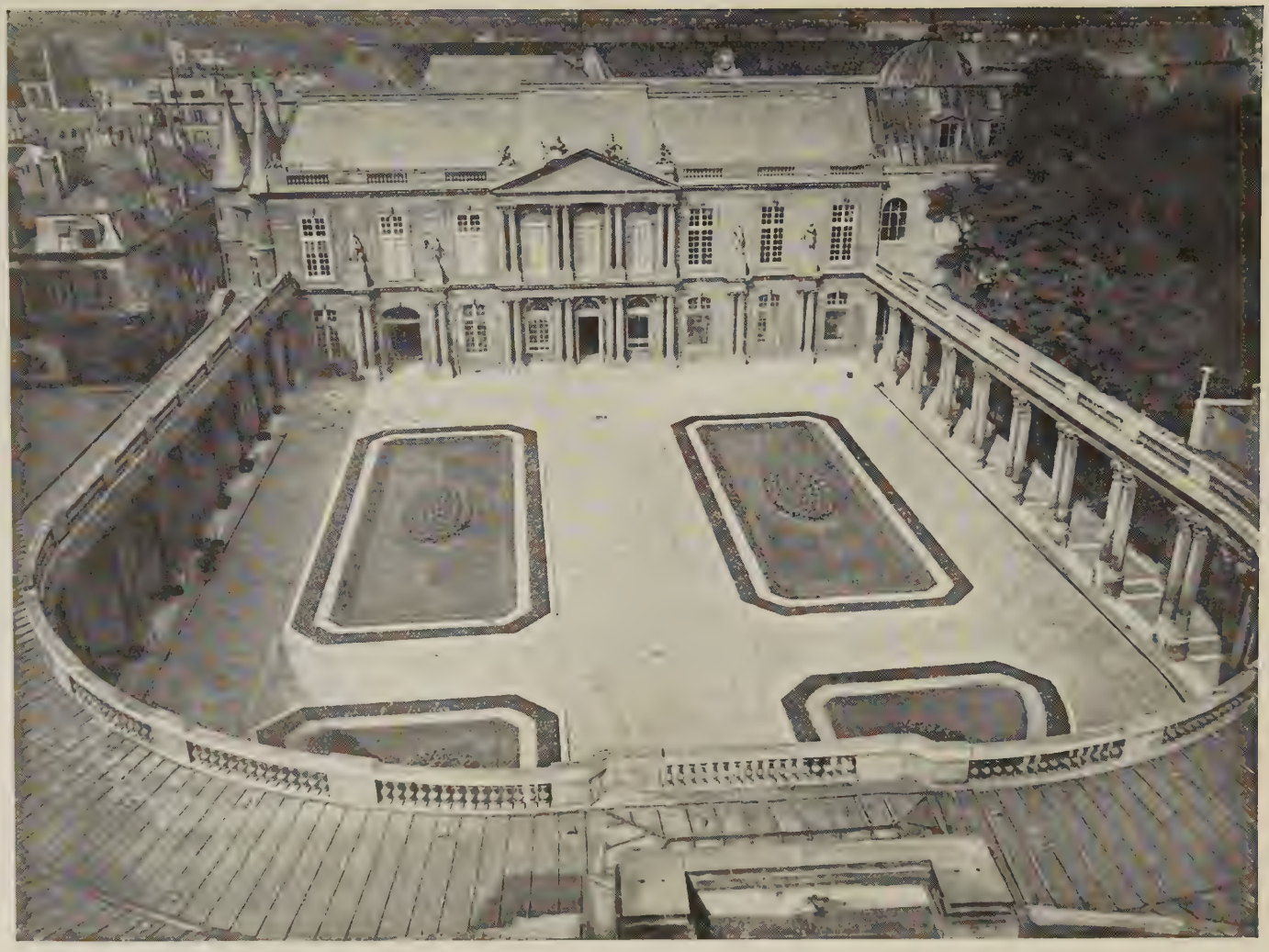
During the XVI^th century the house passed into the hands of the Ducs de Guise and was partly rebuilt. In 1704, it was acquired by the Princes de Soubise. They changed its outside appearance, but respected the general construction of the XVI^th century.

The pleasant façade which goes so well with the Court of Honour is the work of Delamair.

In 1712, G. Boffrand was entrusted with the interior decoration. It is a masterpiece of taste and refinement.

Many famous artists, such as Boucher,

(*See the end page 110*).

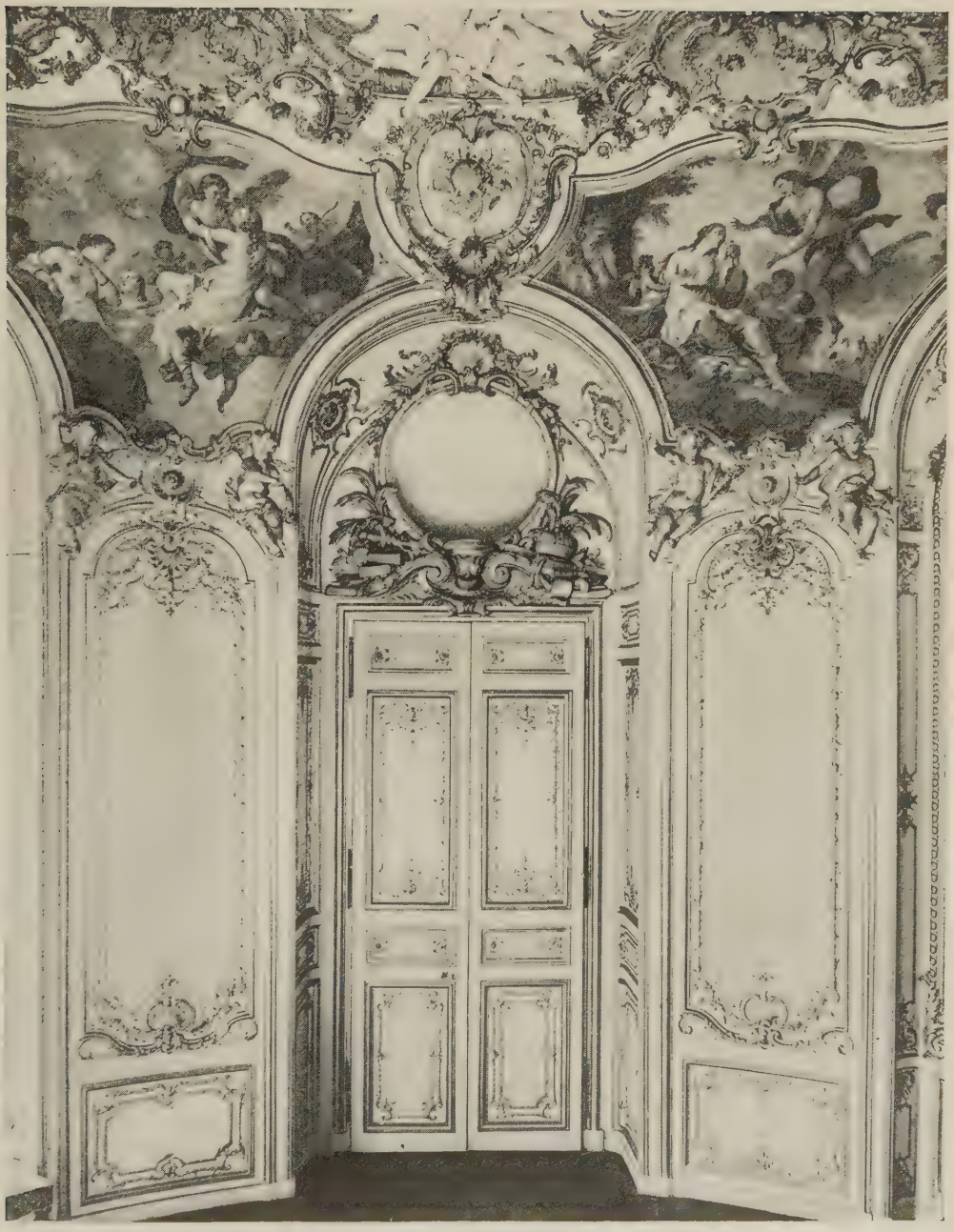


TURRETS AT THE ENTRANCE OF THE HOTEL DE CLISSON. FAÇADE AND COURT OF HONOUR OF THE HOTEL SOUBISE. ARCHIVES NATIONALES. *Cl. Ollivier.*

Natoire, Trémolières, Restout, Carle Van Loo, etc. collaborated in adorning the rooms, and many of their works are still to be seen there.

The palace which communicated with the hôtel de Rohan — now the National Press; over the door of the princely stables may be seen R. Le Lorrain's bas-relief — was, in the early XVIII th century, the most magnificent house in the metropolis. Its two oval salons, and the Princess's chambers are the most admired examples of French taste, and of the decorative art of the Regency. They served as models to the whole of contemporary Europe.

In 1808, the General Archives of France were installed here. Historical autographs are exhibited in a Museum opened in 1867.



DOOR OF THE PRINCESS'S OVAL SALON AT THE HOTEL SOUBISE, DESIGNED BY BOFFRAND. DECORATION BY NATOIRE : THE STORY OF PSYCHE (1738-1739). *Cl. Giraudon.*

GILDED GALLERY OF THE BANK OF FRANCE. *Cl. Braun*

Rue La Vrillière.

THE hotel La Vrillière, which was built in 1663 from François Mansart's plans, passed in 1713 to the Comte de Toulouse who made it a princely residence. The sole relic of the brilliant period during which it was transformed is the gilded gallery, richly decorated with carvings by Antoine Vassé, the vaulted ceiling of which is covered with paintings by François Perrier.

The Bank of France bought the property in 1808 and has been in occupation ever since 1812.

MILITARY SCHOOL. CENTRAL DOME.

Avenue de La Motte-Picquet.

THIS School, founded in 1751 by Louis XV, and built by Gabriel, was intended for the use of young nobles who were training for the army. The Revolution turned it into a barrack. To-day it is the Higher School of War.

THE HOTEL BIRON. THE RODIN ART GALLERY

77, rue de Varenne.

THE hotel, built by Jean Aubert between 1728 and 1730 from the plans of J. Gabriel for the wealthy speculator Peyrenc de Moras, became in 1753 — after passing through the hands of the Duchesse du Maine — the property of the Duc de Biron.

For thirty-five years the Marshal made it famous as a place of splendid entertainment where the fashionable society of the XVIII^th century were collected in elegant assemblies. The gardens in particular were the admiration of the town.

The hotel, left derelict during the Revolution which cut off the heads of several successive owners, was transformed in 1820 by the Congregation of the Sacred Heart into a girls' school.

The law of 1905, which dissolved the order and closed the institution, presented to the state a historic house and five hectares of land.

The hotel contains some very fine wood work.

In 1908 the great sculptor Rodin installed himself here with his private collections and the bulk of his own productions. This sculptor's work is highly imaginative as well as admirable in the detail of its modelling and lending itself to a pleasant play of light and shade. Like that of Michael Angelo, it is an unceasing hymn to Creation and to the Human form; an achievement that knew no restraint, often full of grace and always instinct with life.

Two years after Rodin's death, which occurred in 1917, the hotel was transformed into a public art gallery.

A. RODIN. — THE BURGHERS OF CALAIS.

THE HOTEL BIRON. THE GARDEN FRONT.

SUMMER, BAS-RELIEF BY BOUCHARDON. *Cl. Giraudon.*

THE MONUMENTAL FOUNTAIN

of the rue de Grenelle, 57-59.

THE minister Turgot in 1739 sanctioned the construction of a fountain for the supply of the growing Grenelle quarter; and the work was entrusted to Bouchardon.

Despite the narrow street and the towering houses he managed, by carefully studied proportions, to impart to the whole a fine monumental appearance. The central group represents the Town of Paris flanked by the Seine and the Marne. The four bas-reliefs figuring the seasons are considered Bouchardon's masterpiece.

THE MONUMENTAL FOUNTAIN OF THE RUE DE GRENELLE.

THE PALAIS-ROYAL

THERE is, in the very heart of Paris, an abode of peace — the Palais-Royal. Yet at one time, at the close of the XVIII th century, and again more recently, during the greater part of the last century, this quiet spot was the centre of the trade in luxuries and of frivolous amusement.

The palace properly so called stands on the *Place*, facing the new Louvre. It was built by Richelieu from 1629 to 1636 and was accordingly known at first as the *Palais Cardinal*. He left it at his death to his sovereign Louis XIII, and Anne of Austria came to live in it with her two children, Louis XIV and the Duc d'Orléans — hence its new name of *Palais-Royal*. Louis XIV's, nephew Philippe d'Orléans, the Regent, inherited it, and gave it by his orgies an unenviable celebrity.

Toward 1781 Philippe-Egalité enclosed the garden with shops and by this means raised the revenue necessary for his luxurious way of life. These houses were at that time let to coffee-house and tavern keepers and jewellers.

At the end of the west gallery the architect Louis built the Théâtre-Français, of a very simple exterior but tastefully adorned inside with gilded wood-carving. This theatre which has precious memories of the great French classics is also rich in works of art, *e. g.* Houdon's statue of Voltaire and (since 1913) a ceiling by Albert Besnard. The plans of the little Palais-Royal Theatre were drawn by the same architect, Louis.

On July 12, 1789, before the unfinished part of the Palace, at the south end of the garden, Camille Desmoulins harangued the people of Paris, whom he was two days later to lead to the attack of the Bastille. It was in this same place that there were erected during the Revolution wooden galleries which became notorious as the haunt of men of the town, fops and gamesters.

In 1829 the wooden galleries gave way to the fine Orléans gallery which to day serves as the Exhibition gallery of the Colonial Office.

In the course of the XIX th century, the palace was the home in turn of Louis-Philippe, Prince Jérôme Bonaparte, and Prince Louis Napoléon.

It was partly destroyed by fire in 1871 and rebuilt by the Third Republic to be the seat of the Conseil d'Etat. Within is the imposing staircase built in 1763 by Pierre Coutant d'Ivry, fitted with a handrail of wrought iron, the joint work of Ph. Caffieri and Corbin.

In the garden are a statue of *Victor Hugo*, one of Rodin's masterpieces, one of *Camille Desmoulins* by Boverie, and a monument to *the Latin Genius*, presented to France by countries of Latin culture.

THE PALAIS-ROYAL. THE GALLERIES AND GARDEN.

THE PALAIS OF THE LEGION OF HONOUR

Quai d'Orsay.

THE pleasant, rather affected, classical style which the discoveries of Pompeii and the writings of Winckelmann brought so much into vogue under Louis XVI, finds characteristic expression in the hotel of the prince de Salm, a charming building of quite original plan.

It was built by Rousseau in 1786 and acquired by Lacépède in 1804 for the Legion of Honour. Ever since that date the palace has been the home of the Grande Chancellerie (the administration of the Order).

Some of the mythological figures which form its external decoration are attributed to Clodion.

Mme de Staël lived and held brilliant receptions here for some time under the Directory.

THE HOTEL DE SALM OR GRANDE CHANCELLERIE OF THE LEGION OF HONOUR. *Cl. Archives photographiques.*

PUVIS DE CHAVANNES. — SCENES FROM THE LIFE OF SAINTE GENEVIÈVE. *Cl. Neurdein*

THE PANTHEON

Place du Panthéon.

THIS building — originally the church of Sainte-Geneviève — which crowns the highest ground on the left bank of the Seine, was built by Soufflot between 1764 and 1790 on the site of the tomb of the patron saint of Paris.

The Pantheon, upon which is written : *To her heroes, a grateful country*, was meant by the Constituent Assembly to receive the ashes of the most eminent Frenchmen.

This huge temple, 83 metres high, is severe in style, but the austerity of the pediment was relieved in the XIXth century by David d'Angers' allegorical composition : *France standing between Liberty and History*.

The imposing interior is covered with decorative paintings of which the most deservedly famous are those by Puvis de Chavannes. Their subjects are taken from the story of saint Geneviève, and their nobility, their clear cold tone which harmonises with the quality of the stone, supply the link the eye demands between painting and architecture.

THE WEST FRONT OF THE PANTHEON.

THE PLACE DE LA CONCORDE

THE Place de la Concorde is perhaps the finest *place* in the world. It was contrived in the reign of Louis XV on marsh land to furnish a suitable exit to the Tuileries, and was bounded to the North by two buildings (1763 and 1772), the work of Gabriel.

Twenty years later, the guillotine of the Revolution was set up in the centre of the *place* and counted among its victims Louis XVI, Marie-Antoinette, Charlotte Corday, Danton, Camille Desmoulins, etc.

In 1836, on the same spot, there was set up the obelisk of Ramses II (XIVth century B.C.), a monolith of pink granite, 22^{m}83 high, presented by Egypt to King Louis-Philippe.

On the North, in the axis of the *place*, the rue Royale begins, with its church the Madeleine (1764-1842) in the back ground.

On the South, the *place* is connected with the left bank and the Palais-Bourbon by the pont de la Concorde, built by Perronet from 1787 to 1790, and finished off with stones from the Bastille.

On the East, lies the garden of the Tuileries with its splendid view of the Louvre.

Lastly, on the West, begins the fine avenue of the Champs-Elysées, flanked by the sculptured horses brought here from the great drinking trough at Marly and further to the left, the Cours-la-Reine.

THE PLACE DE LA CONCORDE.
A FOUNTAIN, THE OBELISK, THE ADMIRALTY AND THE CHURCH OF LA MADELEINE.

The Pont de la Concorde. The rue Royale and Church of La Madeleine. The Sacré-Cœur and Butte Montmartre.

THE PLACE DE LA CONCORDE, NORTH SIDE. *Cl. Noyer.*

The Dôme of the Invalides. The Palais-Bourbon

The Obelisk.

THE PLACE DE LA CONCORDE. SOUTH SIDE. *Cl. Noyer.*

THE NAUMACHIA OF THE PARC MONCEAU

THE taste for rustic valleys and meandering streams as described by J.-J. Rousseau, and the anglomania prevalent at the close of the XVIIIth century prompted Philippe, duc d'Orléans to have an English garden laid out by Carmontelle in his property at Monceau.

So in 1778 that artist designed a picturesque park, dotting it with pyramids and bridges and sinking a pond round which he ran a colonnade made out of materials taken from the Valois chapel at Saint Denis, thus satisfying the passion for ruins which was another weakness of the century.

When he was improving Paris, Baron Haussmann arranged the park as a promenade and threw it open to the public in 1861.

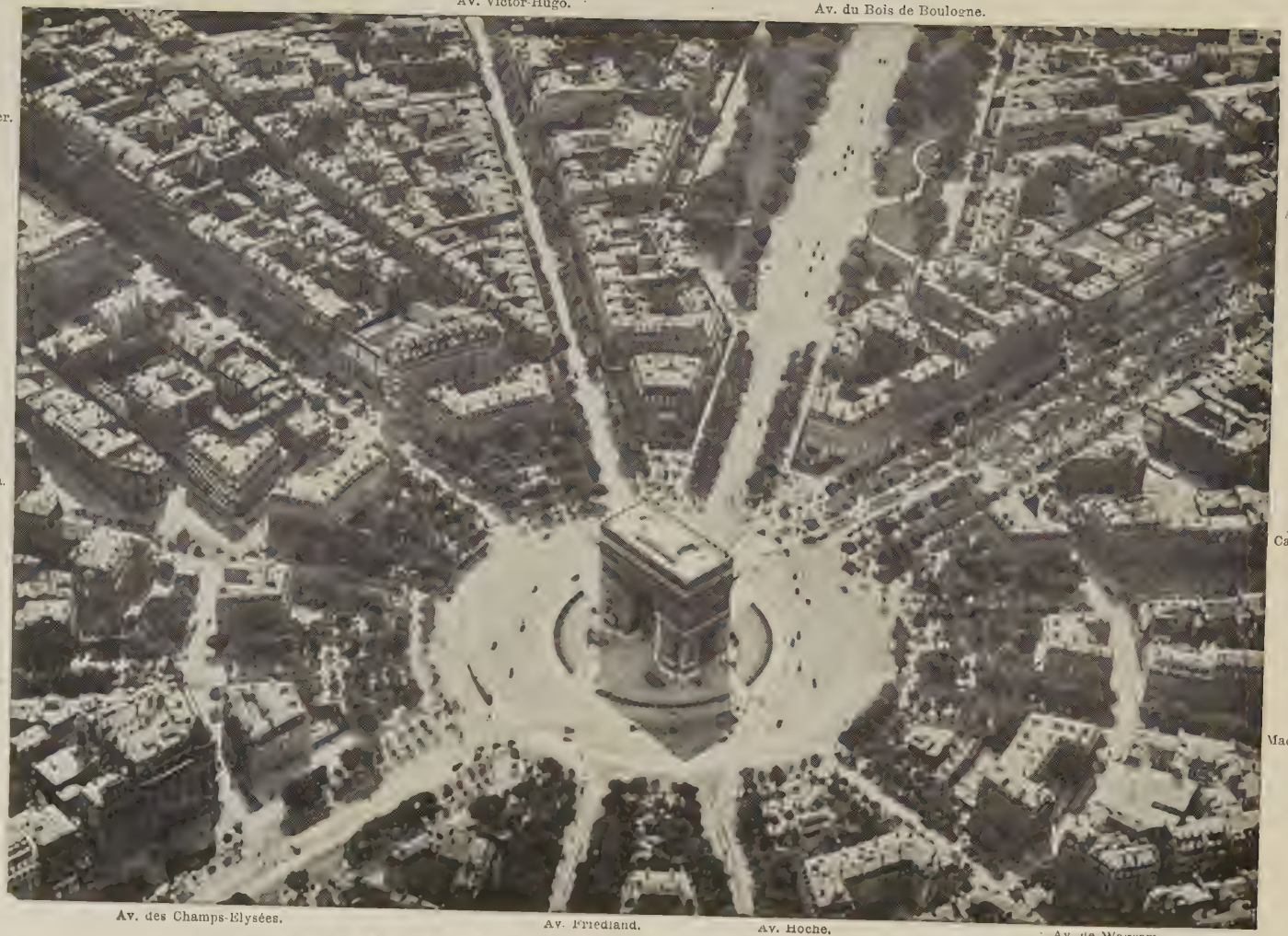
THE PARC MONCEAU. THE NAUMACHIA.

THE PALAIS DE JUSTICE (LAW COURTS)
COUR DU MAY (MAYPOLE YARD) AND SAINTE CHAPELLE

Boulevard du Palais.

AFTER their destruction by fire in 1776, the Palais de Justice and the front opening on to the Cour du Mai were rebuilt and enriched with a great staircase of very noble appearance. The carvings of the dome over the clock are by Pajou.

A little later, in 1787, the Court of Honour was enclosed by the fine gilded wrought iron railing which may be seen from the boulevard du Palais.



THE PLACE DE L'ÉTOILE AND TRIUMPHAL ARCH, FROM AN AEROPLANE. *Cl. C^ie Aérienne française.*

RUDE. THE CHANT DU DÉPART : « GOING FORTH WITH SONG TO BATTLE »
N.-E. PIER OF THE TRIUMPHAL ARCH. *Cl. Neurdein.*

TRIUMPHAL ARCH OF THE PLACE DE L'ÉTOILE

CHALGRIN was bidden by the Emperor Napoleon to begin the construction of a triumphal arch in honour of the soldiers of the Great Army.

The first stone was laid on August 15, 1806.

The Arch is 49 metres high and stands in the middle of the huge space once the *rond-point* (circus) *de Chaillot*, forming the centre of the star whose rays are twelve broad avenues. Silhouetted against the setting sun it makes a noble horizon for the avenue des Champs-Elysées.

The piers are adorned with sculptures in high relief; one of them, the *Chant du Départ*, full of movement and admirably composed, is Rude's finest work.

The troops of the victorious allies marched past under the Arch on July 14, 1919, and on November 11, 1920 an unknown hero, a French Soldier of the Great War, was laid to rest beneath it.

THE TRIUMPHAL ARCH OF THE PLACE DE L'ÉTOILE. *Cl. Archives photographiques.*

THE TRIUMPHAL ARCH OF THE CARROUSEL (PARADE GROUND)

Tuileries Gardens.

THE triumphal Arch of the Carrousel was designed by the architects Percier and Fontaine after the Arch of Septimus Severus at Rome and was built from 1805 to 1809 in memory of Napoleon's victories. Until 1815 it was surmounted by the Byzantine horses from St Mark's at Venice.

A few yards from the west front stood the palace of Marie de' Medici, the Tuileries, connecting the two wings of the Louvre. It was the work of Philibert Delorme and J. Bullant and was burnt during the Commune in May, 1871.

THE TRIUMPHAL ARCH OF THE CARROUSEL WITH PERSPECTIVE VIEW OF THE TUILERIES, PLACE DE LA CONCORDE AND CHAMPS-ÉLYSÉES.

THE FOUNTAIN OF THE PLACE DU CHATELET AND THE TOWER SAINT-JACQUES

THE Châtelet, an old turreted fortress, transformed under St Louis and Louis XIV, which served as a residence for the Parisian Prévôté and as a prison until the Revolution, was demolished in 1802. Upon its site, Bralle erected in 1808 a fountain called the Palm-tree fountain. The sphynxes of the base, which was added later, recall the Egyptian campaign. The column is crowned with a figure of Fame by Bosio.

In the background appears the tower of Saint-Jacques-la-Boucherie (XVI^th century), the solitary remnant of the Carlovingian church which was repeatedly rebuilt and finally destroyed in 1790.

It is on the top of this tower that Pascal is believed to have made his experiments on the pressure of the atmosphere.

THE PLACE DU CHATELET AND THE TOWER SAINT-JACQUES.

THE RICHELIEU OR LOUVOIS FOUNTAIN AND THE NATIONAL LIBRARY

Rue Richelieu.

OPPOSITE the main entrance of the National Library in the rue Richelieu, Visconti erected a great fountain with bronze figures representing the Seine, the Loire, the Garonne, and the Saône.

The square occupies the site of the Opera House which was pulled down in 1820 after the assassination of the duc de Berry.

The library, formed out of the royal collections and begun by Charles V in the Louvre Tower, having outgrown the Hotel Mazarin, was lodged in a great building constructed in succession by Visconti and Henri Labrouste.

The latter designed the great reading room, 10 metres high. This was the first building in which iron was utilized on so large a scale (1854).

At the other end of the court of honour stands a building erected by Robert de Cotte in the XVIIIth century.

The library contains nearly 4,000,000 volumes and more than 100,000 manuscripts, besides a very fine collection of prints.

The coin room possesses about 250,000 coins or medals, antiques, and precious works of art such as the great cameo of the Sainte Chapelle, the Rennes patera (sacrificial cup), the cup of Chosroes and Charlemagne's ivory chessmen.

THE LOUVOIS FOUNTAIN AND ENTRANCE OF THE NATIONAL LIBRARY. *Cl. Neurdein.*

STATUE OF MARSHAL NEY. *Cl. Neurdein.*

Place de l'Observatoire.

Of all the many statues in Paris, the one erected to Marshal Ney, the hero of the Moskowa, a few yards from where he was shot, is perhaps the most noteworthy.

The figure, vigorous in movement, well composed and boldy modelled, is the work of François Rude (1784-1855).

THE OPERA HOUSE AND THE PLACE DE L'OPERA. *Cl. Braun.*

NATIONAL ACADEMY OF MUSIC

Place de l'Opéra.

THE Opera House was begun in 1863, but not opened till 1875, on account of the war of 1870 which interrupted its construction. At that time it was the largest theatre in existence. Charles Garnier, its architect, had made a point of employing nothing but unusual material, such as iron, in its construction, giving clear emphasis to every feature. Unfortunately, he overdid the decoration in marble, bronze and gilding. But the staircase is noble, and so is the *foyer*, with its paintings by Paul Baudry.

One of the four groups carved on the façade, the Dance, by Carpeaux is rightly considered his most successful work.

The Art gallery and library illustrating the history of the lyrical arts are open to the public.

OPERA HOUSE. THE GREAT STAIRCASE. *Cl. Neurdein.*

THE HOTEL DE VILLE

In 1357, the « Parloir aux Bourgeois » (Citizens' Parlour) was installed in the Pillared House on the Place de Grève (the Strand). It was destined to remain in this place; but, growing with the town, it had to find a larger lodging. The building of this was entrusted to an Italian architect, a protégé of François I; his name was Domenico di Cortone, surnamed *il Boccador*. Pierre Chambiges collaborated in the work, which began in 1533 and did not end before the reign of Henri IV.

This delightful building which had been a witness of all the exciting history of Paris was destined to go down in a tempest : it was burnt by the *Commune* on May 24, 1871.

The present Hôtel de Ville was opened in 1882. The architects Ballu and Deperthes imitated Boccador, but gave the new building far larger dimensions. Within are decorative paintings by Albert Besnard, J.P. Laurens, Chéret, Willette and last but not least, Puvis the Chavannes.

THE HOTEL DE VILLE. *Cl. Malorey.*

CENTRAL GROUP OF CARPEAUX'S FOUNTAIN.

FOUNTAIN OF THE FOUR QUARTERS OF THE GLOBE

Gardens of the Observatory.

THE gardens of the *avenue de l'Observatoire* form a broad alley where ever since 1874 a fountain has poured its streams — : Carpeaux's Four quarters of the Globe.

Water is as important a feature in its architecture as are bronze or stone.

The sea-horses and spouting tortoises are by Fremiet.

GARDENS OF THE AVENUE DE L'OBSERVATOIRE. THE FOUNTAIN OF THE FOUR QUARTERS OF THE GLOBE.

THE AVENUE DU BOIS DE BOULOGNE, AND THE TRIUMPHAL ARCH OF THE ETOILE. *Cl. Neurdein.*

BASILICA OF THE SACRED HEART. *Cl. Giraudon.*

THIS monument was begun by P. Abadie in 1875 and is the result of costly labour. Its foundations go down 38 metres and the cross of the Dome stands at 209 metres above the level of the Seine. This massive Romano-byzantine building sets, as it were, a tiara on the picturesque hill of Montmartre.

THE PIERS OF THE EIFFEL TOWER AND THE PALACE OF THE TROCADERO, FROM THE CHAMP-DE-MARS. *Cl. Lévy.*

THE EIFFEL TOWER AND CHAMP-DE-MARS, FROM THE TROCADERO. *Cl. Malorey.*

THE PALACE OF THE TROCADERO

16TH ARROND.

THE Palace of the Trocadero — now a sculpture gallery — was built for the Universal Exhibition of 1878. It contains a concert room seated for 6,000 persons.

THE EIFFEL TOWER

7TH ARROND.

THE Eiffel Tower, a huge metal monument, 300 metres high, erected by the engineer Eiffel for the Universal Exhibition of 1889, serves to-day as the antenna of the wireless station by which the whole world is linked up to Paris.

THE GARDENS OF THE CHAMP-DE-MARS

7TH ARROND.

THE gardens of the Champ-de-Mars were traced out on the site of the parade ground of the Ecole militaire (1770). The fête of the Federation (July 14, 1790) took place here.

THE LUXEMBOURG GALLERY

6TH ARROND.

19, Rue de Vaugirard.

THIS gallery, which is in what was once the orangery of the Luxembourg Garden, is devoted to the display of contemporary French art.

THE LUXEMBOURG GARDEN AND GALLERY. *Cl. Neurdein.*

THE CEMETERY OF PÈRE-LACHAISE

Boulevard de Ménilmontant.

THIS cemetery was founded in 1804 on the site of a property once owned at Ménilmontant by Louis XIV's confessor, the Jesuit Father La Chaise.

No other is so rich in monuments and burial places of celebrated men. Here are found the tombs of Héloïse and Abelard, La Fontaine, Molière, Beaumarchais, Bernardin de Saint-Pierre, Champollion, Eug. Delacroix, Marshal Ney, H. de Balzac, J. Chénier, A. de Musset, Victor Noir, Michelet, Generals Clément Thomas and Lecomte, Sarah-Bernhardt, etc.

At the end of the main avenue, the *Monument aux Morts* of the sculptor Bartholomé was placed in 1899, forming a retaining wall.

CEMETERY OF PÈRE-LACHAISE. BARTHOLOMÉ'S MONUMENT AUX MORTS. *Cl. Neurdein.*

ALEXANDRE III BRIDGE

THIS bridge, with its single steel arch 107 ½ metres long and 40 metres wide, was just completed at the time of the Universal Exhibition of 1900. The first stone was laid by the Czar Nicholas II, in 1896.

GREAT PALACE OF THE CHAMPS-ÉLYSÉES

Avenues des Champs-Élysées and Nicolas-II.

THIS huge structure of stone and steel covers a surface of 32,000 square metres. It is used for temporary exhibitions and in particular for the annual picture Salons

LITTLE PALACE OF THE FINE ARTS OF THE CITY OF PARIS

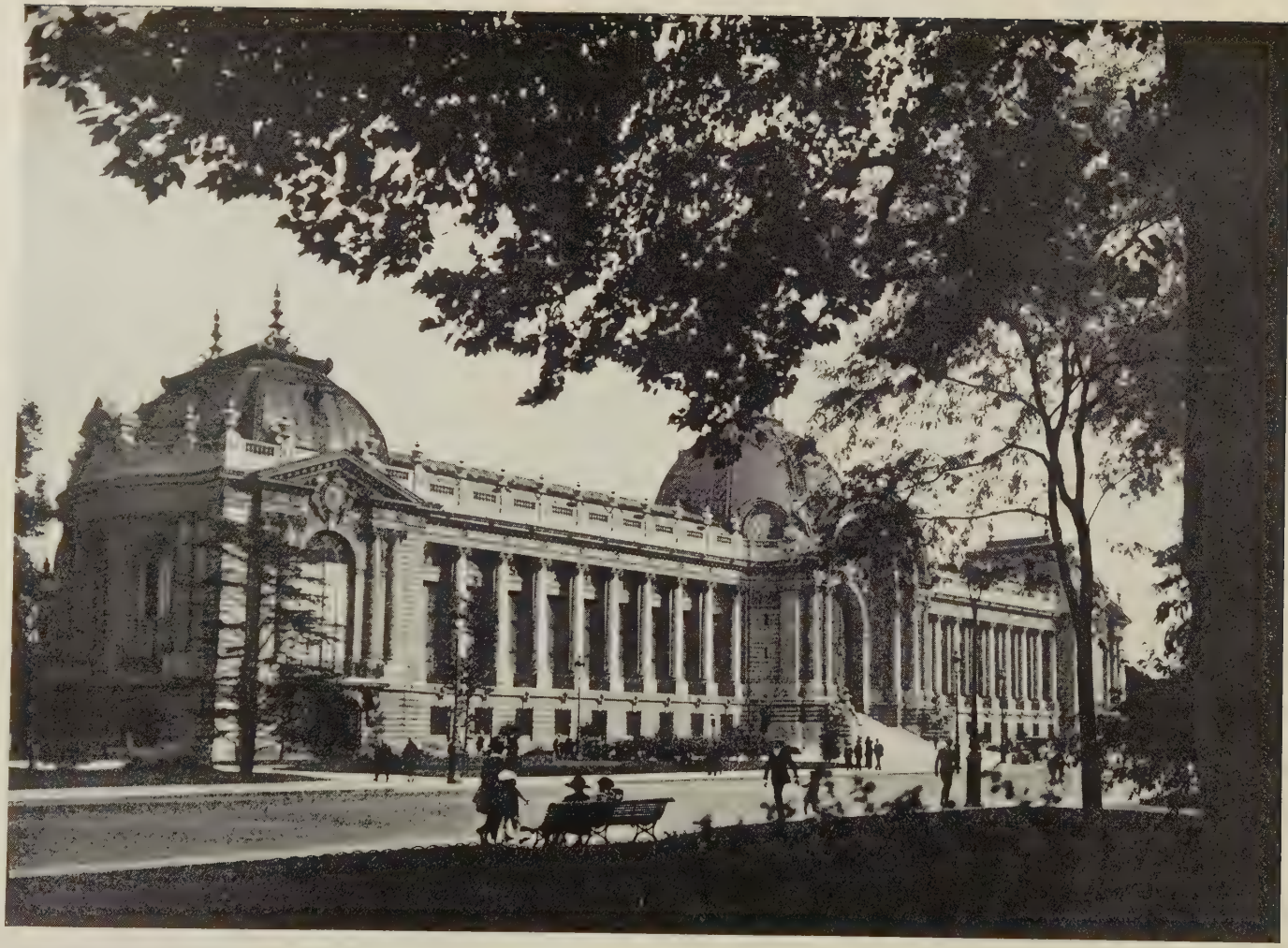
Avenue Nicolas-II.

THE *Petit-Palais* which was intended to give visitors to the Exhibition of 1900 a historical survey, now contains the Art collections of the city, among which is the famous Dutuit collection, bequeathed in 1902.

The Invalides Station.

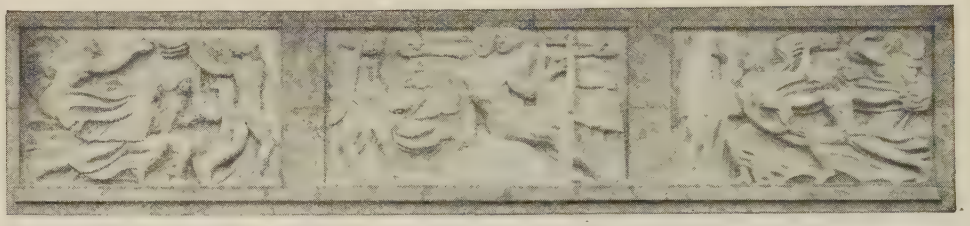
The Invalides.

THE ALEXANDRE III BRIDGE AND THE ESPLANADE DES INVALIDES. *Cl. Noyer.*



THE PETIT PALAIS. ART GALLERY OF THE CITY OF PARIS. *Cl. Malorey.*

ALEXANDRE III BRIDGE AND THE GREAT PALACE.



A. BOURDELLE. — APOLLO. HIGH RELIEF OF THE FAÇADE. *Cl. Druet.*

THE THEATRE OF THE CHAMPS-ÉLYSÉES

Avenue Montaigne.

PARIS, since 1913, can boast a theatre frankly modern in conception. If the Opera House is, in spite of its shortcomings, a work of genius and a noble monument, it is after all only representative of the Second Empire.

The theatre of the Champs-Elysées, the work of A.-G. Perret, has the advantage of being built of reinforced concrete, a material which permits the architect to dare anything and to dispense with pillars and supports. The simple frame-work is left disclosed to view, and the logical conception and the sense of proportion have a harmonious result. It has ample exits and is well ventilated; the lighting is soft and agreeably diffused. The ornamentation is confined to the strictly necessary. Sober, but not severe, it does nothing to dim the splendour of the evening dresses of the female spectators.

The plastic arts, of modern inspiration, are here closely wedded to the arts of architecture and of the stage. The ornamental reliefs of the façade are the work of A. Bourdelle, who also painted the frescoes in the foyer. The auditorium, seating 2 000, has a circular ceiling painted by Maurice Denis. In the part of the house reserved for the Comedy of the Champs-Elysées, one may also admire the works of K.-X. Roussel and Vuillard. Finally in the green room are works by M^me Marval and M. Lebasque.

MAURICE DENIS.
A FRAGMENT OF THE CEILING. *Cl. Druet.*

THE THEATRE OF THE CHAMPS-ÉLYSÉES. THE FAÇADE.

OLD BOOKSELLERS AND BOOK LOVERS ON THE QUAI CONTI. *Cl. Neurdein.*

ONE of the pleasures of Paris is to stroll about in its streets and the Parisian has no more delightful promenade than along the quais of the Seine where the booksellers' boxes are set in rows. There, when he is weary of watching the movements of heavy barges and tugs, he can enjoy amid the dust of ancient volumes all the excitement of running down first editions.

Or if he prefers to take up his position outside a café, he can amuse himself with observing the bustle and variety of the street.

OUTSIDE A CAFÉ, CORNER OF THE GRANDS BOULEVARDS AND THE PLACE DE L'OPERA.

CHIEF BUILDINGS, PLACES OF INTEREST AND PROMENADES OF PARIS

A star denotes the views or buildings contained in this book.

VARIOUS BUILDINGS AND PLACES OF INTEREST

*Arc de Triomphe de l'Etoile, place de l'Etoile, p. 131-133.
*Arènes de Lutèce (Circus of Lutetia), rue Monge, corner of rue de Navarre, p. 13.
*Arc du Carrousel (Garden of the Tuileries), place du Carrousel, p. 135.
*Bank of France, 39, rue Croix-des-Petits-Champs, p. 112.
Bourse (Stock Exchange), place de la Bourse.
Bourse du Commerce, rue du Louvre.
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Musée de l'Ecole des Mines, 60 *ter*, boulevard Saint-Michel.
Musée d'Ennery, 59, avenue du Bois de Boulogne, Far Eastern articles.
Musée de l'Enseignement public, 41, rue Gay-Lussac.
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Bibliothèque de l'Arsenal, 1 et 3, rue de Sully.

Bibliothèque du Cercle militaire, 6, boulev. des Invalides.
Bibliothèque du Conservatoire national des Arts et Métiers, 292, rue Saint-Martin.
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Bibliothèque de l'Union centrale des Arts décoratifs (Pavillon de Marsan, Palais du Louvre), 107, rue de Rivoli.

OTHER LIBRARIES

Archives du Ministère des Affaires étrangères, 130, rue de l'Université.
Bibliothèque de l'Académie de médecine, 16, rue Bonaparte.
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